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ON THE COVER: 30 Days of Nights makes Vampires scary again!

THIS ISSUE: The San Diego Comic-Con is the biggest geek-fest of the year, and "horror geeks" luckily receive as much news and surprises from this annual event as anyone else: from revelations of upcoming films to new comic announcements and video game titles. The most significant news from this year's event is the onslaught of new action figure and collectibles due in stores over the next several months! Mezco Toys continues their line of "Cinema of Fear" action figures with new additions: Leatherface from *Texas Chainsaw Massacre 2*, Freddy (based on his first film appearance) and Jason Voorhees from *Friday the 13th Part 6*. On top of this, Gentle Giant has announced a number of resin products from 'Chainsaw 2,' *30 Days of Night* and a number of other horror comic titles! Check out page 21 for all the information concerning these announcements and many more!

Movie news this issue features our cover story: *30 Days of Night*, in which we speak with Sam Raimi (producer), Josh Hartnett (star), Steve Niles (creator) and David Slade (director); see page 8. The third installment in the *Resident Evil* series is celebrated with interviews from stars Milla Jovovich and Ali Larter as well as series producer Paul W.S. Anderson (see page 10). We also take a look at Rob Zombie's *Halloween* which hit theaters August 31st. In this special article we discuss the film with Rob himself while obtaining some insight from his likes and dislikes in the horror genre. Director Jeremy Kasten also discusses with us, his directing of the upcoming GoreHound treat: *The Wizard of Gore*, located on page 50.

With Rob Zombie's new film in theaters, we wanted to celebrate the transition of musicians to horror; in doing so we have created a special article featuring the most successful fifty musicians to tackle the industry, from acting to directing. In conjunction with this, we also present a more music-oriented article: The History of Horror Rock, as we trace the bonding of horror and music, from its humble beginnings with Bach to the now-thirtieth anniversary of The Misfits. Not to forget, our regular feature articles on comics, toys, Horror's Hallowed Grounds, Serial Killer, Hall of Fame and our retrospective series - which focuses on the highly under appreciated Myers-less *Halloween III*!

MOVIE NEWS:
30 Days of Night,
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LETTERS

Dedicated to the memory of Nadine Sheldon.

While the beginning of 2007 was a little shaky (with the under-performance of a number of highly publicized and anticipated horror films, such as *Grindhouse*, *The Hitcher*, and *Hostel II*), the remainder of the year looks ready to deliver some of the most powerful genre works we could hope for. Rob Zombie's reimagining of Halloween kick-started the fall season, and is but a warm-up to what looks to be two of the most frightening films in years: *Trick 'r Treat* and *30 Days of Night*! These movies aren't resting on the shoulders of their directors and/or previous film efforts. On top of this, three giant titles are awaiting their year-end releases: Will Smith in *I Am Legend*, Johnny Depp in *Sweeney Todd and Aliens vs. Predator* (the sequel). Mix in the most successful film series of our time (*Saw IV*) and we have a hot horror half [of a year]. Hopefully the *HorrorHounds* come out and support these latter-released films, and guarantee a better push from Hollywood in 2008, after many questionable months in '07.

Nathan Hanneman
Editor-in-Chief, *HorrorHound*

Can you please tell me when the remake of *The Wizard of Gore*, starring Brad Dourif and Crispin Glover, is coming to DVD? I've searched the web, checked the magazines, and haven't come up with a date. I appreciate it. Anything with Brad Dourif is worth watching!

Thanks, Kelsey Starr

Check out page 50 of this very issue for a special look at this upcoming film. Sadly there is no release date yet. ~ HH

I can never seem to find this mag at Hot Topic anymore....I need myself a subscription. The only issue I have is the TCM2 one, and that alone made me want to switch to *HorrorHound*. Anyway, you guys have a superb magazine goin' here. Keep up the good work.

Much Clown Love, -KKB- (myspace)

You are right KKB; *HorrorHound* (as well as a number of publications) were removed from distribution at Hot Topics. We did; however, beef up our distribution at Barnes and Noble, Borders, Hastings and many other major booksellers in the US. Give those guys a try! ~ HH

Hey guys! I just wanted to say that I love the mag. The fall '07 issue is actually the first I've picked up, and I wanted to say it's amazing! I'm attending my first con come August and I really love the "How to survive a horror convention" piece. I'm sure it will come in handy. Also, the article by Andrew Santagato, "Creepshow Effect", was definitely the most inspiring piece of writing I've seen in ages. I'm currently applying to Tom Savini's Special EFX Program, and the article really has gotten me motivated. I've wanted to be a special EFX guy since I was six-years-old when I saw *Dawn of the Dead* for the first time. So thanks again for a spectacular magazine for us 'hounds. I'll definitely keep my eyes peeled for the next issue.

Dick Greco

I'm a *HorrorHound* from Australia, I just got #7 *HorrorHound* mag and I love it. I've tried "other" horror mags, but yours is by far the best. I especially like the sections on action figures and the articles on the serial killers is interesting reading! Your mag also keeps me up to date with horror movies coming out. Why isn't there any "HORROR CONVENTIONS" in AUSTRALIA? hmmm? Been reading about them, and seen the ads in the mag... looks like the place to be!! Anyways, keep the horror coming you have lots of *HorrorHounds* in Australia!!!!

Mik

Hey Mik, we actually just got back from the San Diego Comic-Con, in which we met a nice fellow from Australia who is working on bringing the exciting world of conventions to your country. As soon as we have confirmation on the whens and wheres, we will let you know! ~ HH

First off, great job on the magazine...it's been great to have another quality horror magazine to read aside from *Rue Morgue*, so keep up the good work. Having seen a few issues now with reader's tats featured, I figured I might as well send off my Mr. Leatherface to you (shown at left). I had him put on last Halloween by a local artist and good friend of mine named Nat Jean (Imago Tattoos) who's a huge horror buff herself. Hope you enjoy it, I'll be sure to send you a pic of my next piece, the Old Witch from "Tales From The Crypt" comics.

Cheers, Dan Daoust



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by Jessica Dwyer



Use your imagination...

* This article contains spoilers for the entire Saw film franchise. If you have not yet watched this already-available trio of films, we recommend you not read this article.

Back in 2004, one of the most successful horror movie franchises began when *Saw* was released, on October 29th. Shot in about two and a half weeks, it garnered a lot of praise and brought its writers, Leigh Whannell and James Wan, to the forefront of the horror landscape. It also introduced us to one of the most tragic and brilliantly created villains to grace the big screen in a long time - in the form of Jigsaw. Portrayed by the gruff Tobin Bell, Jigsaw (AKA: John Kramer) never really killed anyone himself. Slowly rotting away from cancer (as is later revealed), he leaves that disturbing task up to the unfortunate "victims" by testing their will to live, and what they were willing to sacrifice to escape his inventive traps.

The first film focused on a character whom later was revealed to be Jigsaw's cancer doctor, Lawrence Gordon, along with photographer Adam Faulkner, who were trapped together in a dank room with a seemingly dead body. The police are trying to track down Jigsaw who has many a game piece in play. In this initial film, we also for the first time meet one of the few victims to escape from Jigsaw's traps: the ex-junkie, Amanda (Shawnee Smith), who escapes from the now-iconic "bear" death trap. She later explains to police how Jigsaw opened her eyes to life, all while forcing her hand to commit murder to stay alive.

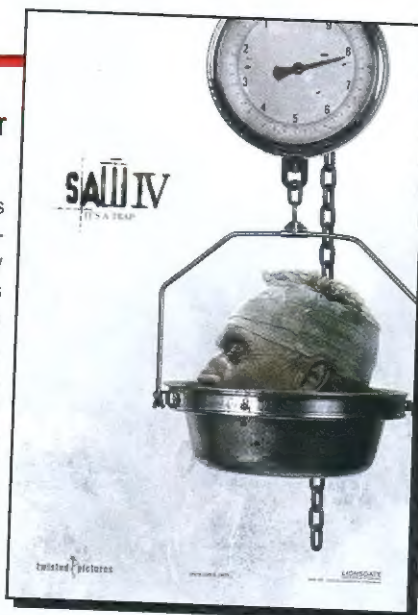
The second *Saw* film focuses on Detective Eric Matthews (Donnie Wahlberg) whom we discover is having issues with his son. While investigating the nasty death that occurs in the first part of the film, he is led to where Jigsaw abides, apparently dying from his cancer at last. While there, he finds out that Jigsaw has placed his son in a house of death with a group of (at first glance) strangers. One of these strangers just so happens to be a returning Amanda. As the rest of the police, and Matthews watch, each of the trapped players dies one by one, until the end when we discover not everything is what it seems, and that Jigsaw never tells a lie. It is with this film that we also discover Amanda has now taken over as apprentice to the man behind the puppet.

Saw 2 also marked the first helming for one of the franchise's entries by director Darren Lynn Bousmann who also helped co-write the film. Bousmann went on to direct the next two entries. *Saw 3* was released at the end of October '06, just in time for Halloween (as were the other films in the series). This has become a sort of tradition and punch line for horror movie fans when they joke, "It's October? *Saw* must be coming out." It's actually sort of brilliant, as everyone usually wants to see a good scary flick at that time... so why not capitalize?

The third film featured a bit more mature cast, with the main protagonist being played by Scottish actor Angus Macfadyen, as a bitter and depressed father Jeff Reinhart who wants revenge against the drunk driver who killed his son. The other main character is a female doctor, Lynn Denlon who is kidnapped by Amanda to help Jigsaw whose cancer is now terminal. We find out that these two "victims" are connected, and it was no

coincidence that they were chosen.

By the end of the film, Jigsaw has discovered that Amanda is not playing by the rules he's always gone by in his work. She's killing, using traps that cannot be solved. So he gives her a final test which she fails. At the end, Jigsaw dies at the hands of Jeff, as does Amanda, but it turns out Jigsaw has a final trick up his sleeve, having apparently kidnapped Jeff's daughter, and placing her within the game. The most clever aspect of these three films has been their ability to link storylines between the trio, and reveal that everything you have seen, from frame one of the first movie, are connected. Everything has a purpose, and in time, all will be revealed.



What evil is planned?

Considering the third movie's finale - killing off your main bad guy (and girl) is a ballsy move, but that's just what Wan and Whannell did when they wrote the script. So where do you go from there? That question leads us to *Saw 4*, the newest entry into the land of Jigsaw which will, keeping with tradition, be released in October of this year (the 26th to be exact).

This is the first time that Whannell or Wan did not write the script, the duties being passed to Marcus Dunston and Patrick Melton, the writers of last year's gorefest, *Feast*. It's also the first time that after having been slapped with a NC17 that it's unclear if Twisted Pictures and Lionsgate will have any cuts made to the movie to garner a R rating!

Jigsaw and Amanda are in fact dead. No coming back from having your throat sliced open, or having a gunshot to the neck, right? When the news of the death is received of one of Amanda's first victims, Detective Kerry from *Saw 2*, FBI agents are sent to help a detective named Hoffman put together the pieces of Jigsaw's story. While they work on this puzzle, a SWAT commander named Rigg is kidnapped and placed into Jigsaw's game. Is Jigsaw really dead? And if he is, who's behind this new kidnapping? The body count rises as the agents and officers follow a trail that leads to Jigsaw's ex-wife, and the fact that the game is far from over!

Tobin Bell is back as Jigsaw (but at what capacity is yet to be revealed). The story is said to be told with many flashbacks, and the rumors are flying about what is revealed in the film. Is John truly Jigsaw? Or is Jigsaw someone else entirely? Who knows... all that is concrete is that *Saw 5* and *6* have been greenlit already by Lionsgate. This means we'll have a lot more pieces to this bloody puzzle to look forward to - each Halloween.



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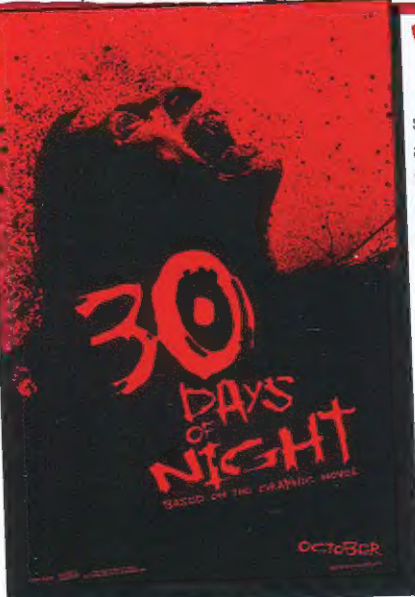
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30 Days of Night by Jessica Dwyer



Vampires have become something of a joke. I'm a vampire fan, and I can admit this. When was the last time you thought a vampire was scary? For me, it was *Salem's Lot*, and I'm not talking about that anemic Rob Lowe mini-series that was on TNT a while back. I'm talking about the late '70s *Salem's Lot* that starred David Soul and James Mason, along with a scary son of a bitch named Barlow. It also had that creepy kid with the glowing eyes and pajamas that was floating in windows asking to be let in. For a young gal of five years of age, that little boy was the epitome of scary. It meant that all bets were off and no one was safe. Kids, old folks, it didn't matter... You turned into something

that wasn't pleasant or clean. You weren't some suave, cool dude that young girls pined for. You were demonic and inherently evil.... You weren't you anymore.

Vampires have been neutered as of late, with a plethora of vampire detectives bombarding us everywhere we turn, and the endless lines of tortured heroics that seems to be the birthright of every vamp of late... it's getting old. We need new blood, and that's what Steve Niles brought us when he released a little comic called "30 Days of Night".

"30 Days of Night" takes place in a small town called Barrow, Alaska. Barrow has a sheriff named Eben whose wife Stella is his deputy, and every year the town is plunged into night that lasts 30 days during the winter. In this story, the extended night comes with a group of vampires who plan on having a drawn-out dinner party consisting of the townsfolk. And when I say vampires... these are VAMPIRES! Their mouths are nothing, but long sharp fangs, not just a couple of pretty dainty canines. They are savage when they eat, and they don't discriminate. Children are on the menu, and even a few of the vampires are kids! They are out for blood, it's a hopeless situation with the chance of survival not looking good, the husband/wife police are running out of options, and trying their best to serve and protect.

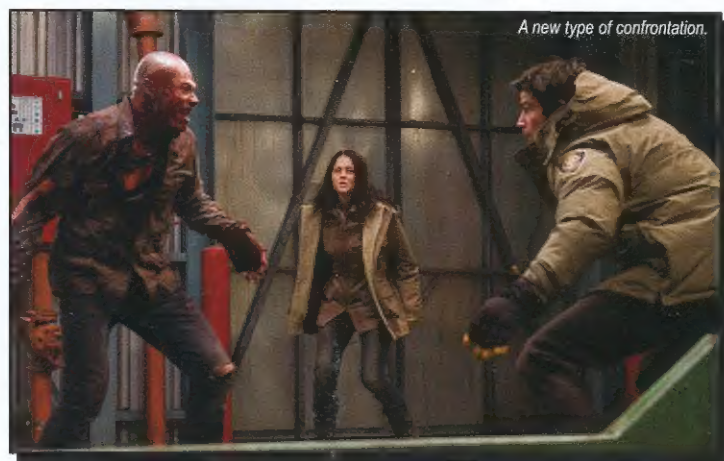
The book's atmosphere and mythology was the shot in the arm that the blood drinker needed. What more perfect a setting would a vampire need? Days of darkness and a group of humans cut off from civilization and help. The great storytelling was combined with beautifully violent images showing a bleakness that suited the snow and ice filled darkness. Barrow gave us a great vamp story we could really sink our teeth into! "30 Days of Night" instantly became a hit when it was released. It went on to garner Eisner nominations for creator Steve Niles and artist Ben Templesmith, and has spawned a series of sequel comics, books, and now a new film produced by Sam Raimi.

Steve Niles returned to help co-write the screenplay, directed by David Slade, the man behind the psychological "thriller" of last year, *Hard Candy*, with special effects being handled by WETA (from Hobbits to zombie sheep, and now vampires). According to Niles, WETA is trying to keep things under wraps until closer to the release date of the movie which is in October. If you've been on the web, you'll have seen the red band trail-

er that gave us a glimpse of what happens to a few of Barrow's inhabitants. WETA has kept true to the source material, making the vamps in the movie look almost eerily exact to Templesmith's work, fangs and all. The film looks to be one of the best horror flicks to come out in a while, with early word saying it ties with John Carpenter's *The Thing* in terms of dread and tension that doesn't let up. But what do the guys behind the camera have to say about it? "The visuals Templesmith provided, to me, were strikingly original," Sam Raimi told us, "I love the original take on the vampires that he illustrated." Also, the way that he showed cold, the ice and environment were shockingly gripping!"

"I was very enamored with the main characters as well as the vampires," Raimi continues, "That he [Steve Niles] decided to create a very rich mythology for them, I really liked learning about. I was hungry to know more. The situation he came up with should have been come up with a hundred years ago, a hundred times every year. It's so obvious when a great writer comes up with something like that."

David Slade, the director, is no stranger to tension with a movie like *Hard Candy* under his belt. "With the use of drama, and great character acting, we created the sense of isolation." He says, "It becomes a survival film after awhile. Not only is it minus ten outside, not only if you go out you're going to freeze to death, not only are you running out of food, but there is also creatures that are going to kill you and eat you, so you're stuck. So yes," he adds, "this is where tension came to play. Between characters and



A new type of confrontation.

tension between actors. This, I hope, brings a sense of reality to the film in the sense of an old classic horror movie where performance and acting is hugely influential, not just gore and effects." But that doesn't mean the gore and effects aren't still important for the director. David explains the importance of ensuring these elements help make vampires scary again: "One of the things I didn't want to do was rely on supernatural because supernatural isn't scary. What we wanted to do was say look: 'This is the reality, if there was a race of whatever these things are, vampires, that have to live nocturnally that feed on blood.' When I first saw Max Schreck, that was scary. We want the audience to have the same reaction. We've seen vampires, but these don't look like the vampires we've seen before. Ben built a fantastic template with the sharp teeth, the black dead eyes, and it was up to us to figure out how to do that. There was this big difficult balancing act, finding ways to make vampires look the way that Ben drew 'em which is not really possible by traditional prosthetics. My ambition was to make a truly terrifying film. Those two things had to meet: the fantastic fantasy, beautifully drawn thing, and the gritty real terrifying thing."

Josh Hartnett stars as the embattled sheriff, Eben Olemaun. Hartnett is also no stranger to horror films, one of his first movies being *Halloween: H20*, and he later on played the lead in *The Faculty*. "I've always liked horror films, and I've always liked vampire films," Hartnett says, "but I never really found the right combination of people involved in a film, liking it in the sense of when I worked with Robert Rodriguez in *The Faculty*. For me it was about David and Sam, and the book, and the right elements to make a really interesting film."

"I read the novel at the very same time that I read the script," Hartnett says, "I spoke to David on the phone not too long after that, and really - the biggest sell for me was the people involved. I went and saw *Hard Candy*, and I have never really read a lot of comic books, but I saw the visuals and thought that with the combination of David with those original visuals, this could be a spectacular looking film. The script, as written, was great and had all the elements of a really interesting, thoughtful film, of what it would be like



The town burns...



Making Vampires scary again shouldn't look this easy.

to be stuck in a situation where you had no escape, and you were being hunted. The idea of being hunted, and not being able to go out and kick some ass, I thought was very different from most of your average action, suspense or horror films." "You're in conflict the entire time, and there is no logical way of getting out of it." Josh continues, "And then all the people involved. David pulled together an incredible cast. The thing that really turned me onto the project more than anything is that David came up to Minnesota where I'm from, and we sat at a bar/bowling alley that I've been going to since I was a kid, and talked for about an hour. He had this little digital camera, and he took a few pictures, and sent them to me via email, and I couldn't recognize 'em because he manipulated the images to look haunted. I thought: 'this guy has the right mentality for this film.'"

"Something else that drew me to the story that I thought was fantastic, is that it deals with the idea that vampires have become this mythological beast, and they're not really taken seriously as a horror entity." Josh adds, "It deals with that in a way that they've maintained their mystery by doing things like this. Staging things like they are accidents, so that they are never hunted while they have to be asleep during the day, or out of the sunlight. They will go to a town, cut it off completely, and slaughter everybody involved. No witnesses, so they can keep doing this for a while. It's the way they operate, and it's a different take on the whole situation." With the pedigree this film has behind it...I think we're in for one hell of a night.

The Man Behind The Fangs: Steve Niles

Steve Niles is an old school horror fan. He loves Boris Karloff, and he loves monsters who are monsters, so he had a goal when he started this tale of bloodsuckers VS a small town. "It was really very much our intent. The one thing we knew when we started this thing was that vampires had stopped being scary a long time ago." He says, "The main thing we wanted to do was to make vampires scary again. So we went very feral with the look, and even more so with creating the mythology around them. You know that they don't really want to have anything to do with people, other than feeding on them. But this whole thing is not just a visual thing, but thematically we have just completely tamed vampires. We've got them where literally, teenage girls date them on

TV, and you know we have cereals named after them; we've completely tamed them, and made them more human. So we stripped away all that humanity. One of the things really translated in the visual style from the comic into the film, is that they are very sloppy eaters, I think that just has a great look to it." Everything so far that WETA has done, Niles says he loves, but fans of the comic will notice one thing missing. That is the big bad, Vicente. For the film, the character is nowhere to be seen. So what happened?

"In the original comic, Marlow is the one who starts all the trouble." Niles explains, "And Vicente is the leader who comes along, and it's that whole theme of vampires being mad at each other. They're most effective when people think that vampires are myth. They do something that obvious (like attacking an entire town, and leaving survivors to tell what happened), and they're just going to bring unnecessary attention and this whole thing. Vampires really need to stay a secret; if you know they exist, how hard would it be for the FBI or some group to just figure them out, track them down, and start systematically knocking them off."

"So, what they wound up doing for the movie, I don't know who, but one of the studio executives didn't like the idea of one villain through the first half of the movie, and another one through the second half. Evidently that's far too radical for audiences to possibly take. Heads would explode all over the place." He says wryly. "So what Danny Huston did was do both characters as one, and it's really fascinating the way he did it. He alighted Marlow and Vicente into one character, so that we still get all those beats and mythology."

Speaking of Marlow and the aforementioned *Salem's Lot*, is Marlow's name homage to King's novel? "I bet it was an accidental one." Niles says, "Because I didn't realize until a year or so afterwards. I was like, 'Oh yeah, that's got to be where I got it from.'" Are there any other changes we can expect? Not too much according to Steve. "Nothing really glaring. We still have Eben and Stella. All the little tweaks, it's sort of bizarre cause it's the opposite of the way tweaks happen, like if you get a Stephen King novel because they have to sort of cut things away. With this we had the three comics, and we kinda had to fill in the blanks, so some of the changes came out of necessity. In the first series, no one is really named in the town except Eben and Stella." Niles explains. "We don't know anybody, maybe one of the kids, but we really don't name any of the characters. So just by fleshing it out, and populating the town, brought about some real basic changes, but again. Overall it is so faithful to the comic I can't believe it."

With the films release and expected success, can we hope to have a GOOD vampire film series in the future? Niles hopes so, "Well they certainly have the material, if they wind up wanting it." He says, "It's all there for them. We're just going to wait and see what happens. I'd just love it, if they went right on to 'Dark Days' and 'Return to Barrow.'"

Speaking of comics, Niles has a lot more in store for the future. Two series in particular should interest HorrorHounds. The classics are coming ala Steve Niles in the form of a Dracula VS The Wolfman series, inspired by Frank Frazetta's painting of the two titans fighting it out. "Just to really confuse everybody, I'm also working with the artist Tony Harris. He does 'Ex Machina' with Brian K Vaughn. We're doing Frankenstein Meets Dracula, as in the literary characters." He explains. "We're going to do a six issue series about basically their overlapping history. I love that painting so much. They are just fighting so viciously, it looks like they are going to tear each other apart. I can't wait to figure it out. I don't have a clue what I'm writing yet, not a clue."

NEWS BITS

It was announced recently that Platinum Dunes (*Chainsaw Massacre*, *Hitcher*) will be holding off on their intended *Friday the 13th* remake until at least 2009; pending the success of Rob Zombie's *Halloween*.

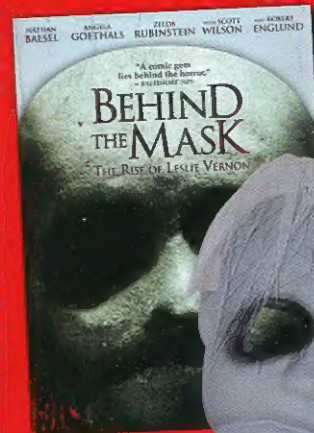
Remakes are continually being discussed. The more recent announcements come in the form of *The Changeling*. Guillermo DelToro recently announced that he would be producing this new version of the child-ghost story.

Just prior to the San Diego Comic-Con, confusion set in as *Trick 'R Treat* was mysteriously removed from its October 5th release date, with no concrete revelation as to why - look for this highly anticipated horror flick to hit sometime in '08. In related news, also look for Jessica Alba's *The Eye* in theaters January '08, instead of its original late-2007 release date.

It was revealed that Warner Bros. are indeed moving forward on the long-talked-about project, *The Lost Boys 2*. It was announced that Corey Feldman and Jamison Newlander are reprising their roles as the infamous Frog Brothers, with Corey Haim returning as Sam Emerson. Even Tom Savini is in for the ride, as revealed right before this issue's press date (Savini will play a victim, to be seen early in the film). In a more surprising move, Angus Sutherland (Kiefer's brother) is apparently playing the lead of the new vampire clan (which is still pegged to be a group of vampire-surfers), with P.J. Pesce (*From Dusk Till Dawn 3*) directing. Look for this direct-to-video sequel to hit stores sometime next year.

It is being rumored that Len Wiseman, director of the *Underworld* movies (as well as this year's actioner *Live Free Or Die Hard*) is in final negotiations to direct the Gerard Butler-starring remake of John Carpenter's classic *Escape From New York*.

For those of you who have yet to pick up the exciting new horror flick *Behind the Mask* on DVD, DeepDiscountDVD.com is still offering a special edition release of the film which actually comes with a miniature reproduction of Leslie Vernon's killing mask. The sale price on the item is still just \$16.29 - while supplies last!



Resident Evil: Extinction

by Nathan Hanneman

Milla Jovovich returns to the world of the undead in this third installment of the *Resident Evil* film franchise. Based on the uber-popular video game series, the movie counterpart, *Resident Evil* (2002), was eventually released, after a slew of set backs. The most notable being that of supposed-director George Romero's withdraw from the captain's chair (after an in-video game promotion to win a part in the film, and later seeing Romero direct a Japanese-based commercial for the gaming end of the license). In 2001 Paul W.S. Anderson, director of *Event Horizon*, had stepped up to the plate, so to speak, to help deliver the film fans have been begging to see. The movie was to be the first zombie story to hit the big screen in years, and eventually helped usher in (with assistance from Danny Boyle's *28 Days Later*) the return, and dominance of the zombie subgenre.



Milla Jovovich as Alice

Starring Milla Jovovich, the film took some of the more popular elements of the video game series: Zombies (including the classic zombie-dog and Licker creature) and the Umbrella Corporation. With the very basic of these much needed storyline inclusions - the rest of the film was complete sci-fi/action, make-believe dreamed up by Mr. Anderson. The film went into new detail about 'The Hive,' a computer which locked down an underground facility (Umbrella), helping secure the deaths and reanimation of the many inhabitants of the building. An Umbrella military unit, with Milla in tow, go underground and find out what really happened to the people that once populated the area - and why they now walk the halls undead. Convolved with sidebar storylines (such as the memory loss of specific main-characters and an insistent need for "Alice in Wonderland" comparisons), the movie was still a success - pulling in over \$17 million in its opening weekend alone (eventually garnering a \$40 million US take). More importantly - zombies were back in cinema, and the world needed more!

Resident Evil 2 was greenlit swiftly, this time set to star Milla, but only with Paul Anderson in a producer/writer capacity. Directed by Alexander Witt, *Resident Evil: Apocalypse* was released in 2004. The film, now competing with a full-on cinema zombie invasion (*Dawn of the Dead*, *Shaun of the Dead*, *Land of the Dead*), missed the audience on a number of levels. The movie featured a Raccoon City on the verge of a complete zombie apocalypse, and the government's attempt to secure the "situation." The movie featured few zombie effects, a rubber-suit monster called Nemesis, and a mutated Milla who could kick Bruce Lee's ass. The film still managed an amazing \$23 million opening weekend (and a \$50 million box office take), but failed on the delivery of a suitable follow-up to what should have been a golden franchise opportunity.

It was announced last year, that *Resident Evil: Extinction* was on tap for a fall 2007 release, and while the news led to

some mixed feelings by fans of the game and film series alike - it was the intriguing trailer that premiered just a couple months ago, that really sparked fan talk. The trailer features a very *Road Warrior*-esque look which promises Milla's return in a post-apocalyptic world (the story to take place in the Nevada desert) where humans are nearly extinct; what's left of the race are on a mission towards Canada in hopes of finding refuge from the undead armies that surround them. We were able to speak with Milla Jovovich about returning to the character she made famous: "I never expected at the beginning of the first movie that we'd be sitting here talking about the third film. Just to be able to live with this character, as I change, she changes too. I

love the fact that the story continues. Something we did before the second and third movie was sit around and discuss 'what happens then, and what woulda happened really.' It's been so fun to see something develop over the years and get more and more complicated, and more subtext and subplots. It's fun."

In the film, Milla's character (Alice) has been cloned by the Umbrella Corporation whom are after the real Alice, after she has escaped captivity. Survivors of the last film are in a race for survival while Alice protects the convoy, in hopes of finding them safely. The new film sports a number of upgrades, from added violence to a slew of updated effects - especially in the zombie and monster department. Milla comments on the new monsters of the movie: "We have these super zombies now who are super fast and super tough and smart too... undead birds which is really cool. There is a lot of new stuff that you wouldn't expect to see in a *Resident Evil* film." When asked about the "monsters" that evoke terror in this third film installment, Paul W.S. Anderson (trilogy producer) revealed that he "was a little disappointed with the look of the zombies in the second film, and wanted them to have a real kick-ass look. They didn't really progress the look from the first [movie]. While I like the second movie, I thought it was treading water." "When we made the first *Resident Evil*, there hadn't been a proper zombie film in about twenty years." Anderson continues about the film. "We were the first, and since then there have been a whole slew of undead movies, and there is a bunch of imagery that

has become very familiar, with the cities... America, the British overrun with the undead, and we did it in *Resident Evil: Apocalypse*, and I thought to top that was to create a completely new landscape."

About his love of the series, Anderson adds: "Everyone started working on the very first movie because we love the idea of making film, and are very passionate about it. Each movie has been a labor of love. I'm very respectful of the source material, but I also understand the need to go beyond the source material, and provide a fresh story which sometimes irks fans because they can't stand the fact that it isn't an exact reproduction of the game."

Those same video game fans will cheer; however, as beloved series character, Claire Redfield makes her movie premiere, thanks to "Heroes" star, Ali Larter. "I worked in the genre before with *Final Destination 1* and *2*, and *House on Haunted Hill*, and there is something about these movies that people just enjoy." Ali said about her work in this new 'Evil' installment. "[This] was a great opportunity that came to me. I read it, and I wasn't sure I wanted to do it or not. I was on vacation, and originally, I was going to be Jill Valentine... there was a restaurant I was dining at that evening called 'Valentine', and I said 'I just have to do it!'" *Resident Evil: Extinction* hits theaters on September 21st.



Ali Larter as Claire Redfield



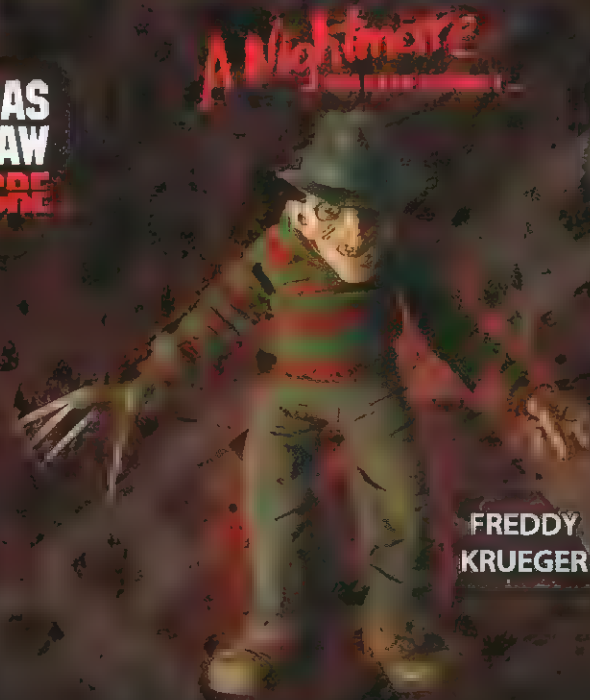
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by Jessica Dwyer



About a year ago, a film came out that was sort of hard for me to explain when people asked about it. The best way I came up with was, "It's like a video game on a mixture of acid and some hard core cocaine." The movie was called *Crank*, appropriately enough, and it took action films to a whole new level of bad ass. *Crank* introduced us to a writing team that is on its way to being one of the next in a line of partnerships to redefine story telling in the movies, being on par with the Wachowskis, and if given the time and chance, the Cohen brothers. Their names are Mark Neveldine and Brian Taylor. Neveldine and Taylor love movies, this is obvious when you've seen their work, and it's even more obvious after you talk to them whilst describing their time spent at a morgue

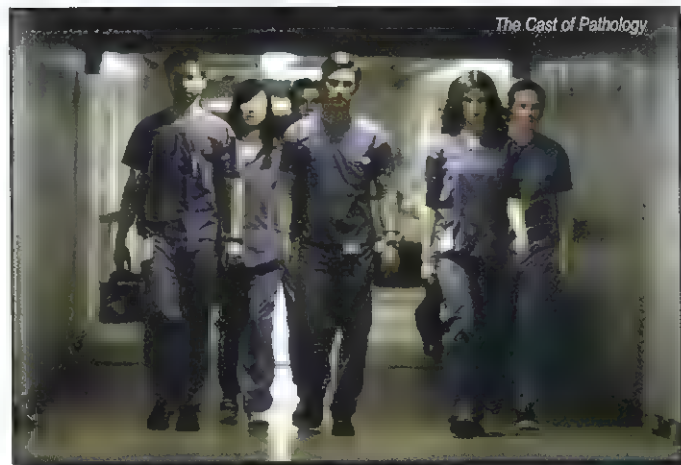
amongst the dead. And that my friends, leads us to their new film, *Pathology*.

Pathology is the story of a group of medical students who are both brilliant and bored, not to mention psychotic. Due to these factors, they play games, and not nice games like pin the tail on the dead body either. In these games, they try to commit the perfect murder using all their medical know how. They have no sense of what is right or wrong, or any respect for the people who used to be alive... much less the ones who still are. That's the meat of the story; now for the gristle: a new student shows up along with his pretty fiancé Gwen. His name is Ted Gray (no doubt for where his morality lies). Ted gets caught up with the bunch of "Anti-Scrubs," and starts spiraling deeper and deeper into their bizarre world of insanity and death. Starring in the movie is the once heroic, now not so much, Milo Ventimiglia of NBC's mega hit "Heroes" as Ted. Gwen is played by former *Charmed* witch Alyssa Milano. Ventimiglia is no stranger to the land of the scary movie, as he was part of the Wes Craven werewolf flick *Cursed*. Milo thought about being a doctor before he got into acting, and after playing a care giver who actually wants to help people on "Heroes," this film gave him a chance to see the darker side of the profession.

Speaking about the darker side, let's talk about the psychos: Michael Weston stars as their leader, Jake. This is called irony as Weston was in a few episodes of "Scrubs" recently. Johnny Whitworth, of *Empire Records* fame, stars as the more wisecracking of the killer docs, Griffin. Lauren Lee Smith plays Juliette, the temptress who comes between Ted and his fiancé, and as Milo says: "She's fucking hot in this." There are a couple other faces that pop up you might recognize; two of the psycho doctors of old. John de Lancie who was the naughty gynecologist husband of Rebecca De Mornay in *The Hand That Rocks the Cradle* and Larry Drake, *Dr. Giggles* himself, are on staff making the rounds. The cast and the writers actually spent a lot of time at the morgue researching the film. They had some interesting experiences, and Neveldine and Taylor admit that writing the movie was just an excuse to actually be able to go and hang out there. I told you they were sick. All of them were surprised to find that the doctors there would eat lunch right next to the bodies, and how quickly things were done. Bodies are examined, pried open, cut, and sewn back together, in a jiffy. The nonchalantness was disconcerting at first, but they soon realized this was the reality of the profession. Ventimiglia was moved by the types of lives that were suddenly equalled on the morgue table, especially the gang bangers who were so young, and had thought themselves invincible before they wound up there. Johnny Whitworth actually bought a baseball cap from the gift shop at the LA County Morgue. Who knew it was such a popular place? Bring the kids and come see an autopsy, take home a T-shirt!

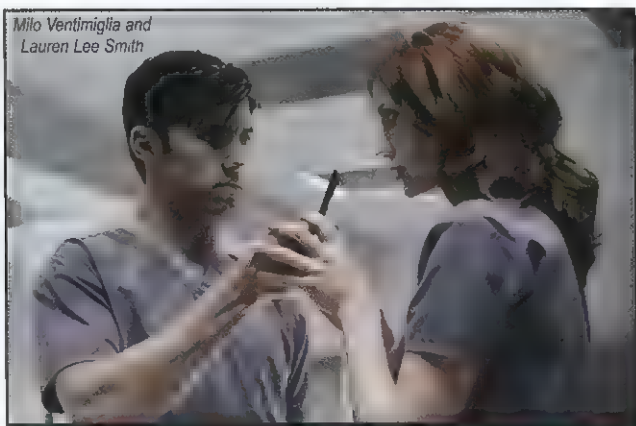
This film deals with a side of the medical world which a lot of people don't want to

think about or admit: death and the loss of your emotional ties to humanity. Having to deal with death day in and day out can effect each differently. Some people shut down, and others find more of an appreciation of life. How did the actors react? "I don't know. I actually found that, after coming out of the morgue, I felt sort of closer to all of this." Michael Weston says, "I felt like I just had a much deeper understanding of what it is to be alive, and consequently, sort of what death is. Because, after seeing the morgue and looking at all those dead bodies, in seeing how they're being treated, it's very pragmatic how when a body comes in and it's just lying there in front of you, you lose some of the... You see it really has no life in it, it has no spirit in it, or whatever it is that keeps us clipping along. So I found myself contemplating life and death, afterwards as I was just driving home, and having a really different sensibility about it. You know, seeing each human being thing in them and we're sort of just operating these bodies...I don't know, it gave me a very different perspective on my life and death as sort of less fearful or something."



Johnny Whitworth had a different reaction. "It made me hungry." He says, channeling a bit of his character. The movie looks as intense as *Crank*, turned to the nth degree. What were some of the more intense moments? "There were a bunch of them in different ways." Weston says, "There's sort of an array of stuff that goes on. Some of the hardest intensity is just really subtle. Like you're not doing really very much, but there's a lot going on between you and the actors. And there's a lot of, you know, below the words, a lot of sort of subtext happening in the silences which I love. I felt that our group did a lot, and there were some really high-powered energy scenes which were also demanding and sort of crazy. We didn't really know what we were going to do on the day. It's a really great creative process, and you sort of do it on the spot, and it sort of evolves as the day of shooting goes on. And we were both lit on fire!" he says nodding towards fellow Doctor Whitworth. "Uh! That was interesting." Whitworth says smiling. "I was sitting there, and they said 'Hey man, what do you think of maybe lighting yourself on fire just, you know it will be really good for the movie, and we can catch your face, we don't have to do waves.' And I'd be like... 'uhhh, are you joking?' Then I was like 'Ok! If you do it, I'll do it!' and then he did it! Just because how many times do you get to be lit on fire?!"

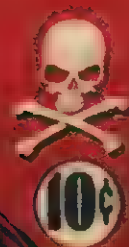
The colors of the film have a faded, sickly green tint that makes everything seem tainted with the same sickness of spirit the main characters have. It's a slick style that channels the surreal nature of the films plot as it follows Ted's character down the rabbit hole. This style is in a large part due to the film's director Marc Schoeiermann, a German filmmaker who is well known for his commercials and music videos. The film is a spiral down a part of ourselves that we don't really want to think about. That needed humanity has to feel something, to know that you're alive because day in and day out all you see is death. It's also a glimpse into that God complex some of the most brilliant doctors can have, and what can happen to a person when they let that take over. *Pathology* is scheduled to hit theaters everywhere on November 30th!



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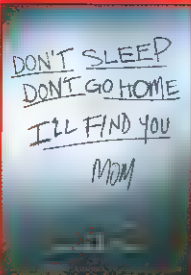
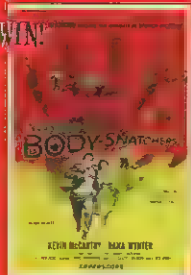
Some of these classic movies are being remade or reimagined. Which versions are better? Which posters are better? It's a question not often asked, so here's our latest installment on "Then and Now." Who wins? This is an easy one!



We really like the new poster, but it's still a classic. The knife-to-the-back-of-the-head is simply classic.



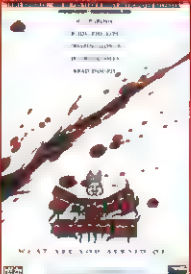
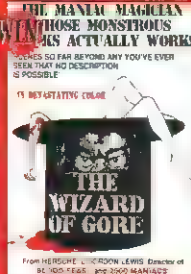
For some reason the Hitcher in the remake is a little better. The extended thumb and shocked look of the Thomas movie wins.



It is pretty easy to beat such a simple design. The classic is a bit better, but the new one is a bit better.



One thing is important in this contest: We're only looking at the film's bad guys in the original version of "An Omega Man."



It's not like the original was that great of a poster design, but the remake did raise the bar a little. We take the original.

Rob Zombie could be considered by some to have the life all horror fans dream of. He's managed to integrate horror into every aspect of his career. Starting with dubbing his band White Zombie, in homage to Bela Lugosi's film of the same name, Rob went on to design the cool *Famous Monsters*, old school scare comic-inspired drawings that adorned his CDs and T-shirts, and he has even created his own comic books.

Zombie who grew up watching "The Munsters," the old-school Universal flicks, and the 42nd Street exploitation movies of the '70s, went on to direct *House of a 1000 Corpses*. 'House' was a throwback to old school '70s horror like *The Texas Chainsaw Massacre* and the 42nd Street films that Zombie adored. It was something that had not been seen in wide release for a long time, but it wouldn't be seen without a battle. 'House' had issues right and left, until it finally made it to the big screen. Universal was afraid that the violence and gore factor would get the film a NC-17 rating. So they let it go, and it was eventually released through Lionsgate with a R rating, after a delay of three years (see last issue for more details).

With the cult success the film received and its continued success on DVD, a sequel came about in the form of *The Devils Rejects*. 'Rejects' was a hybrid even moreso than 'House,' containing less Doctor Satan and more crazy "Mansonesque" on-screen threats. There's a bit of Western in there too, along with the chase flicks and odd action films of the '60s and '70s. Zombie made the movie he wanted and it found an audience, going on to crack the top ten, and becoming an even bigger hit on DVD. For his third effort, Lionsgate was with Zombie the whole way.

Now Rob's done what many would have thought impossible, and that is to go back and remake the "granddaddy" of all slasher flicks: *Halloween*. Produced and distributed by Dimension films, *Halloween*

hacked its way into theaters at the end of August, a tad bit early for the holiday, but just in time for the end of summer movie season.

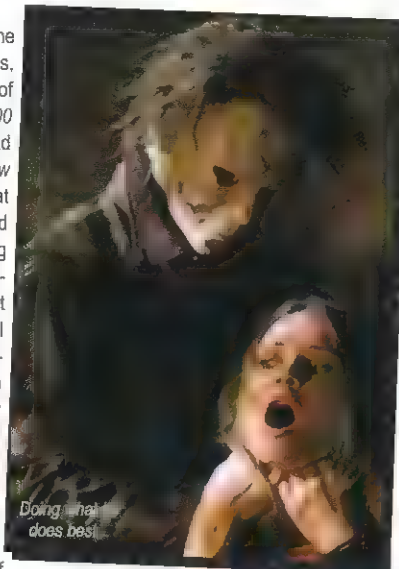
This new version of the classic gives us a major glimpse into the early years of Michael Myers. We learn what "shaped" him into the evil baddie in coveralls that we all know and fear. We get to meet his stripper mother as well as her abusive boyfriend. Unlike the first film

which gave a very supernatural bend to the story, Zombie's tale is more realistic with Michael having issues beforehand, and not just "snapping" on October 31st for no reason.

Halloween is a big deal to many people, and when asked a majority of folks will pick it as their all time favorite horror film. "Most people thought it was crazy," Zombie says, "But I figured they would. I didn't tell that many people really, I don't really talk about things in advance. But the few people I told said 'I don't see how it's possible.' And then I would start telling them what I was going to do, and every single one of them would go 'Ohh... yeah... I never thought of that, that would be cool.' I was like EXACTLY! Just cause you can't think of it doesn't mean it can't be done."

But who cares about other people's opinions? The one that we should be worried about is the man himself, John Carpenter whom Rob has known for a few years. What sort of reaction did Carpenter have to the news that one of his

first babies was getting redone? "I called John before the news of it was going to come out," Rob explained, "I thought he might as well hear it from me, as opposed to reading it in *Variety* or something. And you know, we talked about it, no big deal. He was like 'Ah, great! Go for it. Anything else?' He doesn't care. I mean that's the thing. I'm sure he cares, but he's made a lot of films, it's not like he stopped with *Halloween*." Simple enough. And the truth is, after seeing what has become of the franchise... well... why not let someone like Rob Zombie try and breathe some life back into a rapper-beaten-undead-horror?



"NUMBER 2...BUT I COULDA SWORE HE WAS SHORTER..."

Speaking of the franchise... does Rob consider doing a continuation of his *Halloween*? "No. This is the only one I'm going to do," He says with finality, "I think that's part of the problem. The original film is the only film that I like. I think I enjoyed *Halloween 2* somewhat at the time, but to me the first one, that's the only film that really holds up as a great film." "And I think that's because [Carpenter] set out to make a film," Rob continues, "He didn't do it to start a franchise and this whole thing... I think that's part of what ruins things. I set out to make a great film, and if they go on to make 4, 5, 6, 7, 8... whatever, that's their business, but I don't want to have anything to do with it. It becomes like, 'What's going to happen?' He's going to pop back up at the end, and start chasing Laurie again. I mean, they will make more of them I'm sure, but that didn't interest me at all. I put everything I had into this one."

In regards to this movie, many of Rob's friends and cast from his first two films have returned. His wife, Sheri, stars as the mother of Michael Myers, and William Forsythe, from *Rejects*, stars as her boyfriend. Ken Foree and Sid Haig also show up, as does Bill Moseley. It seems that he has a stock company of actors that he uses, but the truth is he's just got a lot of friends; and his friends, he feels, are given a short shaft when it comes to respect for what they do, as is the case with horror movie actors and horror movies in general. "To me horror movies have always been sort of like... I always link it in my mind to heavy metal music." He explains, "Since both things generate millions and millions of dollars and are incredibly popular, yet do not and will never receive an ounce of respect from anybody. Every once in a while someone will break through big like Metallica, just the same way a movie like *Silence of the Lambs* will break through big with the mainstream public, but for the most part it's going to be sort of under the radar."

"I had trouble with *Halloween* in regards to casting because if your casting a horror movie, it's hard to get certain actors, they'll be like 'No way,' because they have a preconceived notion that no matter what it is, they'll say 'it's a psychological thriller' or this or that because once they hear horror people just think 'Friday the 13th Part 9, I don't want to be in that,' it's really difficult. It really is an uphill battle, it's unfortunate."

"Of course I recast the movie completely from scratch," He goes on, "and this movie seems like I have a lot of the same people, and I do, but until you see the movie, the main people in the movie, Malcolm McDowell who I've never worked with before, the three people playing Annie, Linda, and Laurie are all new to me... Brad Dourif as the sheriff, I've never worked with before. I mean there are tons of people I've never worked with before, but if I'm friends with somebody and they are going to come in to do this one scene and run with it, and make it totally memorable, it's crazy not to do it that way." He explains, "I think a lot of these guys, like Bill Moseley and Ken Foree, are incredibly underrated actors, once again, due to they are known for being in horror movies, and people just don't get the respect and it's sad." He says with the same frustration many horror fans have. "I mean there are scenes at the beginning of *Halloween* with William Forsythe, and my wife Sheri, and the young Michael, and if I showed somebody these scenes and didn't tell them what they were watching, they'd go 'Wow, these people are incredible!' because it doesn't play like a horror movie, people have these preconceived notions of what a horror movie is. 'Oh, it's going to be a bunch of young girls who can't act getting killed,' but if you think of the great movies everybody references, it's always *The Shining* or *Rosemary's Baby* or *The Exorcist*. None of them have that in it. That's why I think the '80s really dragged horror into the toilet, that's been impossible to climb out of since. In the '70s, there was an element of class to it and in the '80s it was sort of pffft."

Zombie is considered by many to be the new breed of horror director, "the splat pack" if you will, that are going to save horror, but Zombie feels a bit differently about it. "I don't see it that way at all. I don't see it any way." He says, "I just do what I do. I'm making this one film, and that's all I can do. People get their expectations up about horror coming back. You know, was it ever really here anyway? For every good film, there was always twenty five shitty films. It was always like that." Many feel that PG-13 horror was part of the latest batch of nails in horror's coffin, but Zombie recognizes a sort of trend that's been going on for years. "It'll do that for awhile, and then it'll go away, and it'll come back with something else." He says, "Once in a while, if it's rated NC-17 or rated G, a good film will pop out of it, but the quotient of great films was always low. It wasn't like there was tons and tons of awesome movies all through the '80s and '90s, and suddenly what happened? You know, we're still talking about the same movies." He goes on, "We're still obsessing over *Night of the*

Living Dead, *The Texas Chainsaw Massacre* and *Halloween*. You know it's hard, but it's just one of those things. There will always be good things popping up, but there's not really a landslide of anything. There's no landslide of awesome Comedies or Westerns or any other type of film. You just hope that the people who are doing them are taking it seriously, doing it, and taking it as seriously as you can, and making something great."

One of those great films that suffered was *Grindhouse*, a film that featured Zombie's own work in the *Werewolf Women of the SS* mock trailer.

"Certain movies like that... I think the biggest problem with *Grindhouse* was that the average person didn't understand what it was," Zombie says, "It was nothing to do with the studio or the filmmakers; they spent a fortune on it, and they did everything they could. To me it was very obvious what it was, it didn't confuse me, I got it, but I lived in New York, I went to 42nd Street and I lived that world. I'll talk to someone who's younger and they'll go, 'I didn't go see it cause I wasn't sure if I had to pay twice... or what it was.' Cause you know it says *Death Proof*, and then *Planet Terror*, then *Grindhouse*, and then they are showing scenes from *Machete* in the trailer. I just think the average person was like, 'I don't know what the fuck that is.'"

"Probably on DVD people will go 'Oh shit, that's what it was.' But you know what? That's the case with many of the great *Grindhouse* films people reference. Nobody knew what the fuck these movies were. Only like thirty years later did people discover these Jack Hill films and talk about how great they were. These things were so obscure, it's not like people were rushing to see them. It's always been the same, that's the amazing thing. That's why I was amazed with *The Devil's Rejects*, that it could do so well because it is so not a mainstream movie at all. There's nothing about it... it's hard to market, it's a weird violent sort of post modern Western. How it could get into the top ten, and make all that money is just astounding."

Will we ever see werewolf women running around in swastikas? "I would have liked to make '*Werewolf Women*' because I would have made it totally serious." He says, "That's the only way things like that work for me is because you do it totally serious, and you do it like you believe you

are making an important film. Once you think it's funny or campy your fucked." Another type of film that can hurt or help are the monster VS monster films ala *Freddy VS Jason*. Knowing that it will inevitably be asked of him, what does Zombie say about doing something like this later on? "I don't know. I mean to me those are the types of films that they start making when everything's on its last leg. To me *Freddy VS Jason* is *Abbott and Costello Meet Frankenstein*." He says, "And that was my point with *Halloween*. When I met with Dimension about it, I said 'Look, to me Michael Myers, who gives a shit? He's been beaten to death to the point he's useless.' They took a brilliant character and destroyed him. So let's start over, and bring him back to a place where he's meaningful again."

"Now that's kinda like what Christopher Lee did with *Dracula*, once Lugosi was just playing opposite Abbott and Costello. He took it to another place, and once it gets to be so and so VS so and so, it really has just become a comedy, and I have no interest in that. Why can't we take this and make it totally serious, and treat it like a respectful film that we really care about, not like a horror movie, wink wink nudge nudge, but a serious movie? Why can't we do that? And that's the only thing that really attracted me to it, trying to restore something, 'cause I felt it had been torn apart."

So what does Rob Zombie consider the quintessential horror film? "To me all the Universal classics are the best." He says, "People see things in different ways, people are attracted to what they saw first, and those are the first films I ever saw. I love them, but once again... the thing that a lot of people forget, those are class A productions. Those weren't cheapo little films. Those were big classic productions and they come across that way. I love all the Hammer stuff, I love a lot of the 70's stuff, but the Universal stuff - that was the best."

"I love all those monsters." He says, "And you know that was kinda my point exactly with Michael Myers. I think that Michael Myers is as great of an iconic monster as *Frankenstein* or *Dracula*. You can make a great *Frankenstein* movie, you can make a great *Dracula* movie, you can make a great Creature from the Black Lagoon movie, you just have to take it seriously. *Freddy*, *Jason* those are great iconic monsters. Unfortunately, to me, *Jason* has been the coolest monster in the worst fucking movies ever. I would love to see somebody go 'Let's make a real fucking movie with this.' So who knows... with the release of *Halloween* maybe we'll see a return to the less sharp witted and more sharp weapon wielding monsters of old."



The New Michael Myers: Tyler Mane and Daeg Faerch

POLTERGEIST 25th anniversary

This October 9th, Warner Bros. will be celebrating the twenty-fifth anniversary of *Poltergeist* with this special edition DVD which will include a 2.40:1 anamorphic widescreen cut of the film with remastered audio. Unfortunately, Warners must have forgotten what special edition means - because the only added bonus features for this disc includes a two-part 'They are Here: The Real World of Poltergeists Revealed' documentary (Science of the Spirits and Communicating with the Dead), and the film's theatrical trailer. Considering the

number of known documentaries and interviews that exist for the film - not to mention the one-hour "E! True Hollywood Story" on the franchise - it begs the question what happened? Fans of the *Poltergeist* series can still check out last issue's *HorrorHound* Magazine which features a five-page article on the history of the film series with inside information, behind the scenes stories and plenty of promotional and memorabilia photography. Maybe in five years Warners will grace us with something a little bit more juicy. Take a look at the recently-released *Monster Squad* DVD for an example of what horror fans are hungry for!



Introducing... TWISTED TERROR

On September 25th, Warner Brothers unleashes six of the most requested horror titles onto DVD that aren't already listed on the opposite page. This year has truly been a HorrorHound's wet nightmare, as Wes Craven's *Deadly Friend*, John Carpenter's *Someone's Watching Me*, Oliver Stone's *The Hand, Eyes of a Stranger* and *From Beyond the Grave* make their DVD premieres (alongside *Dr. Giggles* which already saw a DVD release in 1998 before going out of print, and since has become one of the most sought-after horror titles in the market). A box set, featuring all six of these titles, will be released under the 'Twisted Terror Collection' name and will retail for around a reasonable \$50! If you are only interested in certain titles in this series, then you are in luck, as each film will be available in conjunction with the box set for a \$15 price tag (suggested retail price)! Thanks Warner Bros. - this is how to treat horror fans!



10 Random QUESTIONS WITH Joe Lynch

Each issue we sit down with a different horror director to discuss film, home life and other assorted tidbits that happen to come into play. The result? 10 Random Questions. This issue: *Wrong Turn 2* director Joe Lynch! *HorrorHound* was able to steal a few minutes away from Mr. Lynch's life to find out those ten seemingly random questions that you, the readers, may or may not have wanted to know:

HorrorHound: What is the sickest thing you have ever seen?

Joe Lynch: Curiously enough, it was something Patton Oswalt sent me via e-mail last year that I still can't shake: a guy's distended, bloody anus literally exploded and turned inside out for the world to see. It really sickened me, with all the colors of this guy's exposed colon and the little flecks of fecal spattered about. I can take a lot, but I just can't deal with real ass holes.

HH: The most TROMAic experience you've had at Troma?

JL: My first month at Troma, Lloyd Kaufman asked me to come with him for a seminar at NYU (where I got rejected). I thought, "Sweet, a nice way to show NYU I don't need their bourgeois bullshit curriculum to make it!" so I agreed to go. However, just as we're about to leave, Lloyd turns to me: "Now, don't forget Toxie!" I was the only guy standing over six feet in the office at the time, so "Unkle" Lloyd proclaimed me the new "Toxie" which I was bittersweet over. Sure it got you chicks, but usually ones with eleven toes and such. So I bring the costume to NYU, and in the middle of the seminar, in front of a full class of nubile/smartass film students, Kaufman says "Hey, Joe...where's Toxie?" Cut to: Me, in the NYU student bathroom, applying cigar ash to my non-existent abs and arms for definition, throwing over a gag-inducing mask that hasn't been washed in... well, forever, and slipping into a fifteen-year-old tutu, about to show NYU film school what a success story was. "Hey kids! It's Toxie!" I burst into the class, mop in hand... and most of the kids are so nonplussed they barely notice. I stood there for thirty minutes, rolling out the usual bad Troma puns and such, and then afterwards, Lloyd came up to me "Joe, that was GREAT! You are such a talented filmmaker!... could you bring Toxie out for the Macy's Thanksgiving Day Parade?" ...ah, Tromaville.

HH: If you had a chance to remake any film - which would you choose?

JL: Well, I really feel *Troll 2* never had its shot the first time around...

HH: Your favorite on-screen gore moment?

JL: Bar none-the "Lawnmower Massacre" in *Dead Alive (Brain Dead)*. A symphony of splatter!

HH: If you could meet anyone from anytime - who would you choose?

JL: Then, now and forever, the two guys who shaped my storytelling... Stephen King and Steven Spielberg.

HH: If you are lost in the woods, what ONE item do you recommend having?

JL: A machete...you KNOW that fucker will come to good use somehow. Plus, you look like a real badass, if someone creeping up to you in the woods, saw you shaving with it.

HH: Name the last great movie you saw in theaters.

JL: A three-way tie: *Grindhouse*, *Superbad* and *Hatchet*.

HH: The craziest thing you ever saw at a convention?

JL: My first feature film actually being promoted at one. Surreal! On, and that dude with the baby corpse in a stroller... even surreal-er!

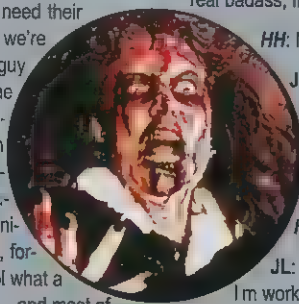
HH: What is next for Joe Lynch?

JL: Well if the "re-imagining" of *Troll 2* falls through, I have a few more projects I'm working on now... but nothing as cool as *Troll Deux*, *Rr-Deux*.

HH: Name the one reality show YOU would actually want to be on?

JL: Easy: "Paradise Hotel." One of the greatest reality soaps EVER, it was fully addictive and had the added bonus of putting actual viewers ON the show which was a petri dish of sexuality and scuffles. It's on FoxReality... and once you watch one episode, you won't leave the house...shit's like crack!

Check out Joe Lynch's directorial debut: *Wrong Turn 2* on DVD October 9th!



CHOICE CUTS:



The follow-up to the "new zombie classic," *28 Weeks Later*, hits stores on October 9th. The disc includes a commentary track (by director Juan Carlos Fresnadillo and co-writer Enrique Lopez Lavigne), deleted scenes, a making-of, featurettes on the production of the film, teasers and trailers



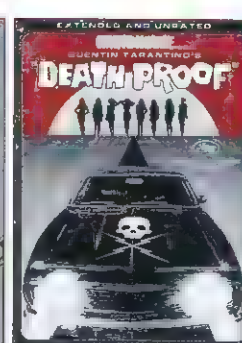
Dimension Extreme will release *Black Sheep* onto DVD this October 9th. Extras to be included on the disc include a commentary track with Jonathan King and actor Nathan Meister, deleted scenes, a making-of featurette, bloopers and a "surprise scene" shot exclusive for the DVD!



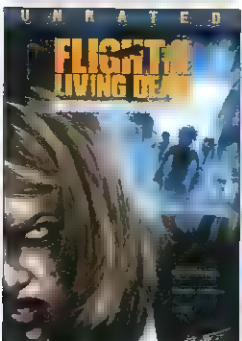
One of the most requested special editions (behind *Beetlejuice*) was revealed recently: *Bram Stoker's Dracula* will feature a slew of extras, including a video introduction by Francis Ford Coppola, an audio commentary, documentary, deleted scenes, trailer and more. Look for this set in stores October 2nd.



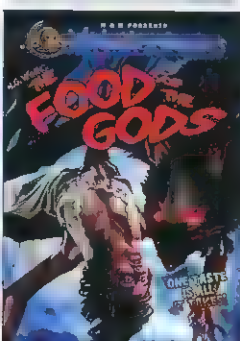
Stephen King's classic book-turned-feature film, *Cujo*, receives a special 2-disc special edition, in stores Sept 25th. Extras will include a director commentary, making-of, new cast and crew interviews and more. Another King classic - *Misery* - is also on tap for a 2-disc release on October 2nd.



Recouping costs for the big-budget throwback to low-budget cinema, *Grindhouse* will be available as single-film issues. *Death Proof* is available as of Sept 18th, in a 2-disc set featuring "missing" footage, featurettes and tons of other extras. Look for *Planet Terror* to hit shelves on October 16th.



One of the more talked about new feature films of the 2007 season, *Flight of the Living Dead*, will make its DVD premiere on October 2nd. Extras include a feature commentary with director Scott Thomas and producer David Shoshan, a second commentary with IGN.com editors, and a gag reel



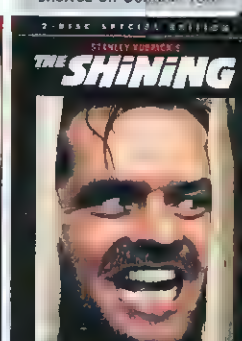
Once rumored to never have a shot at US DVD release (thanks to real-life on-screen animal deaths), the H.G. Wells-turned-giant-animals attack feature *The Food of the Gods* is finally available at retail thanks to MGM's Midnite Movies collection. The sequel has been available since spring, 2004!



Finally, after months and months of people wondering where the hell this was, *From Beyond*, the special edition DVD, hit stores on September 11th. Extras include a Stuart Gordon "Director's Perspective" featurette, storyboard comparisons, cut scenes and a fresh widescreen print of the film!



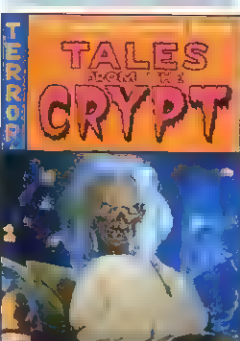
On October 23rd, fans will be able to check out *Hostel Part II* on DVD. Special features to be included on this unrated release includes deleted scenes, a blood and guts montage, four featurettes, cast and crew commentaries and more! A Blu-Ray release of the film will include exclusive material as well.



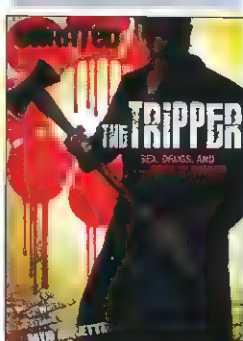
Out of left field, the announcement was made that a special Stanley Kubrick collection will hit stores October 23rd. As part of that release, *The Shining* will be available as a 2-disc special edition featuring a commentary, making-of, three featurettes and the original theatrical trailer.



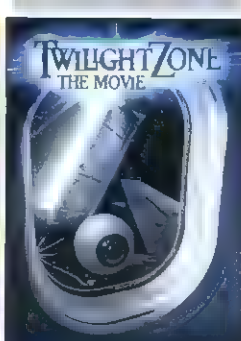
A double feature of the classic *Tales from the Crypt* movie and its much forgotten follow-up, *Vault of Horror* have been released. Other double features to look for include *Chosen Survivors/Earth Dies Screaming*, *Devils of Darkness/Witchcraft* and *Blueprint for Murder/Man in the Attic*.



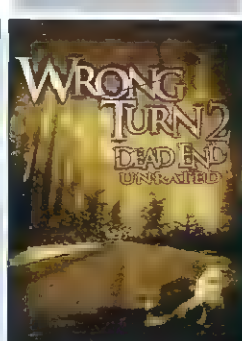
HBO announced that the seventh, and final, box set in the *Tales from the Crypt* TV series will hit stores on October 23rd. The lone "extra" is a virtual comic for "A Fatal Capet." It was also revealed that a complete collection box set is on the horizon. Stay tuned for information on that as it becomes available.



The long toured and promoted David Arquette film, *The Tripper* hits DVD on October 30th with a number of interesting extras. A commentary with Arquette and stars Thomas Jane and Paul Reubens will be accompanied with deleted scenes, a bloopers reel, featurettes, campaign footage and trailers.



Finally, the last piece in the *Twilight Zone* puzzle hits DVD in the form of the classic '80s movie. No extra materials will be attached to the film outside of the original trailer. Look for the disc to hit stores October 9th. Now how about putting some focus on the *Tales from the Darkside* TV series?



Joe Lynch's follow-up to Stan Winston's *Wrong Turn* will be hitting direct-to-DVD on Oct 9th. Entitled *Dead End*, look for the disc to include a number of features, such as a making-of, a gore featurette, on location spot, and a feature commentary with Joe Lynch, Erica Leerhsen and Henry Rollins.

PROMOTIONAL FUN

Some interesting new promotional items have been uncovered over the last couple months including items from *Day Watch* (shirt, patch, sticker), *Planet Terror* (syringe pen), *Species* (calendar featuring the women of the *Species* franchise), *28 Weeks Later* (Airborne brand sickness pills) and *Joshua* (plush "stuffed" guinea pig).



Also on DVD: Look for an uncut release of *Saw III* on DVD October 23rd as well as a 6-disc trilogy box set which will be packaged in special 3D puppet head packaging.

roadkill

on the road with horrorhound

In the last ten years, the San Diego Comic-Con has gone from a celebratory event featuring the top comic book talents from around the world conjoined with a showroom floor littered with hundreds of comic and toy vendors to something far more complicated.

The annual Toy Fair (New York) and E3 Video Game (LA) trade shows have wilted into shadows of their former selves, thanks to an ever-changing format to sell and promote children's toys/games. Because of these lackluster (once celebrated) events, the San Diego Comic-Con has become the elite podium for promotion and public display. Toy companies not only showcase their upcoming wares, but they offer a number of exclusive products as a thank you to attending fans (and a clever way to possibly recoup the thousands in costs which attending this yearly event demands). With the increase in toy and video game displays at Comic-Con as well as overly subjected film projects that are premiered at the event, the show has become much less a comic-con and much more a mass-geek-melting pot. At this year's event, 2008 big budget releases such as *Iron Man* and *The Dark Knight* were promoted as heavily as the impending horror hits, such as *30 Days of Night* and Rob Zombie's *Halloween*. Plenty of creative talent filled the rooms of this massive convention center and resulted in over a thousand press sites, publications and television programs to attend in hopes of content.

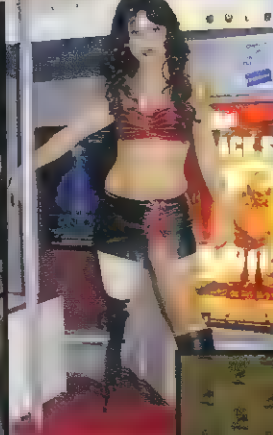
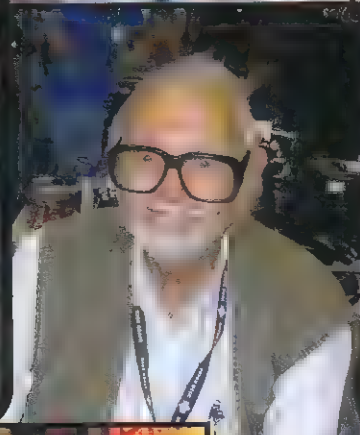
In the realm of announcements - both toys and comics alike presented a slew of excitement. Gentle Giant revealed their acquisition of the Ghost House Pictures and New Line Cinema horror licenses (leading to eventual products for *The Grudge* and *30 Days of Night*), Mezco plans on producing *House of 1000 Corpses* Living Dead Dolls while NECA plans on new *Aliens VS Predator* licensed products. In comics, it was revealed that Michael Myers plans his return to print while Ash (*Army of Darkness*) has a new battle in store - against the unlikely pairing of Jason Voorhees and Freddy Krueger. In the hustle and bustle of trying to peg down all of these exciting announcements, one may be able to score cool photo opportunities in the midst of hunting down the rare yet popular "swag" that goes with such events. Shown at the opposite page is but a sample of the multitudes of free promo items ranging from comics to magnets to buttons and masks. Not to mention the various show exclusive products: action figures, comics and busts. Here is a look back at another Con in the history books:



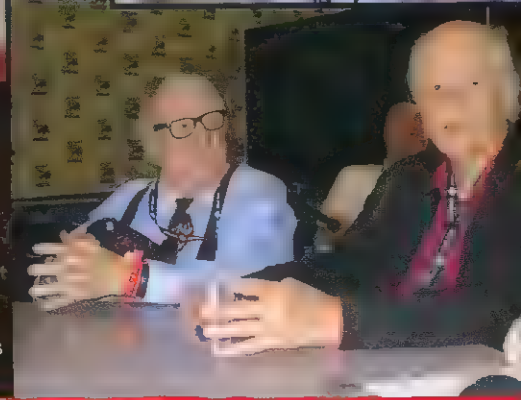
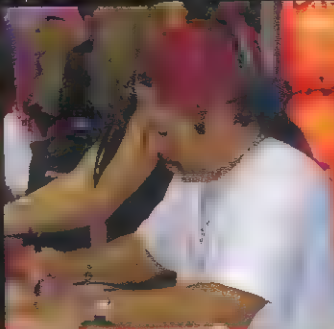
A quiet look at the San Diego Convention Center Below: inside the event!

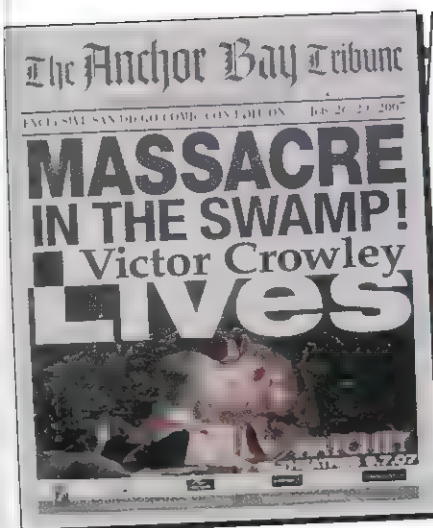


Sin City's Frank Miller



The San Diego Comic-Con hosts a number of celebrity signings, panels and interview opportunities. Here is a look at the various sights *HorrorHound* staffers witnessed over this five day extravaganza. Clockwise starting from above: George Romero signs at the *Avatar* booth, a Cherry model promotes *Grindhouse*, Rob Zombie discusses *Halloween*, Ray Bradbury and Ray Harryhausen talk fantasy, Danny Trejo signs for fans, Eli Roth promotes *Hostel 2*.





Above A promotional Hatchet newspaper from Anchor Bay (Starz), and exclusive product from Comic-Con, including the new 'The Dead' zombie 12" figure from Sideshow Collectibles, a Mini-Mate Marvel Zombies set and Colonel America mini-bust (Diamond Select Toys)

Below: A complete set of Lionsgate promotional Monster Squad trading cards!

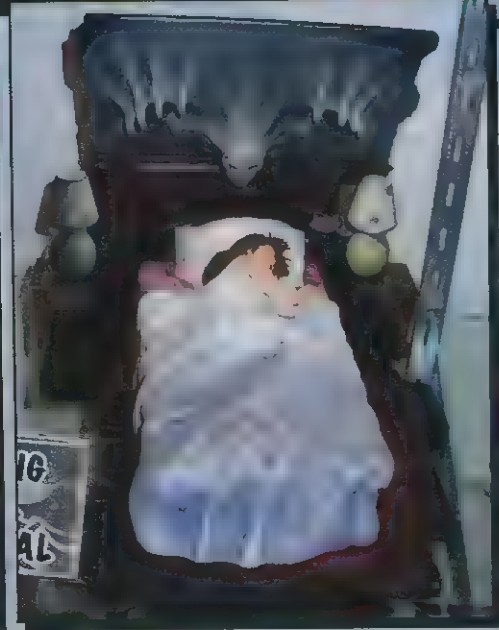
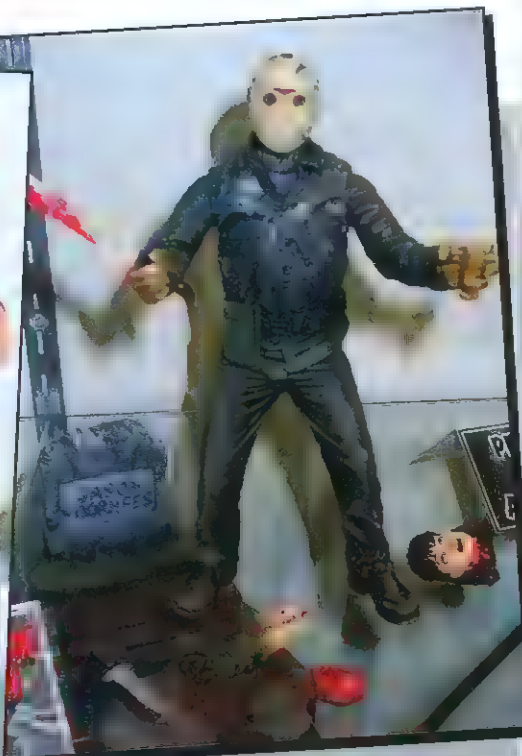


A complete set of Lionsgate promotional Monster Squad trading cards! The staff obtained during their five-day stay enduring the night terror of the... (text is partially obscured)

TOY NEWS

MEZCO TOYS IS COMIC-CON!

As previously mentioned in this very issue, one of the biggest surprises at the San Diego Comic-Con came from the various toy premieres by Mezco Toys! This fall Mezco unleashes the first assortment of their Cinema of Fear action figures, and to fans' delight, series two is on track for an early-2008 release. Freddy Krueger (based on his first film appearance, with skull-face accessory and all) will be joined by Bubba (Leatherface from *The Texas Chainsaw Massacre 2*), Jason Voorhees (based on his appearance in *Friday the 13th Part 6*) and Nancy (in her tub - as seen in the original *A Nightmare on Elm Street*). On top of this new figure line, expect to see another installment of Mezco's miniature playset series - which will see the additions of the iconic "face in the wall" sequence as seen in *ANOE* (see pics) as well as the "splitting death" scene from the remake of *The Texas Chainsaw Massacre* and Tommy Jarvis's heroic underwater battle, from *Friday 6*. A second line of deformed dolls will feature a suited Freddy Krueger, Bubba from *TCM2* and Jason, as seen in *Friday 21 House of 1000 Corpses* will also get some Mezco love next year when Otis becomes a Living Dead Doll (along with a dead cheerleader... why not?); also be on the lookout for the upcoming *Goonies* action figure line, featuring the monstrous Sloth! We know it's not horror, but come on... it's Sloth!!!

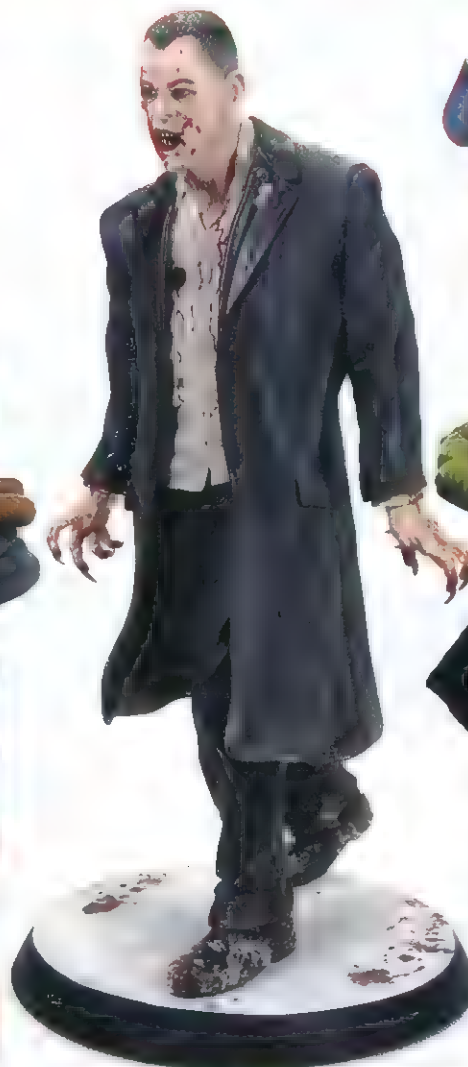


Shown here are the second wave of Mezco horror dolls featuring Freddy, Jason and Leatherface, as well as the Otis and Cheerleader Dead Dolls 2-pack (below)

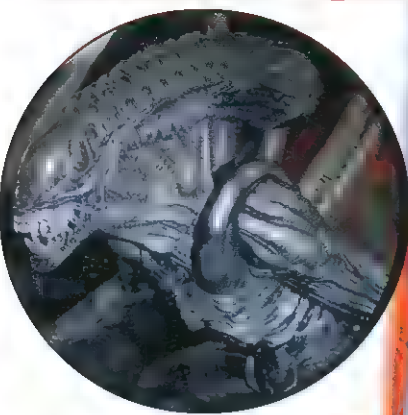


GENTLE GIANT TURNS TO HORROR!

Shown here are the first official shots from the new Gentle Giant-produced *30 Days of Night* merchandise (including a Marlow statue, little girl vampire mini-bust, T-shirt and pin set as well as a peek at their upcoming line of animated design maquettes (Jason Voorhees shown) for the New Line House of Horror! Look for more information and announcements next issue!



CULT CLASSICS AND BEYOND



Above: The first look at the Warrior Alien from the upcoming AVP 2 feature film. Look for a new Predator and the highly-anticipated Hybrid Alien/Predator figure to be included in the series.



Above: Package sample of the new Rob Zombie's Halloween Michael Myers figure.



NECA revealed their plans for the remainder

of the year, and for 2008, which includes the new
Cult Classics by line. David and Michael from The
Exorcists. For Eric, a figure from Demonic Possession
and a figure from the series of Predator, and the
upcoming Alien and Predator by line. Michael
Myers from the Rob Zombie release. (The
figure is a 1:1 scale, making it the largest figure
in the line.) The figure is a 1:1 scale, making it the
largest figure in the line.

ing the Grindhouse DVD release.

Castlevania has come a long way since that 2D side-scrolling actioner in which the hero whips his 8-bit way to victory. NECA announced recently that they were going to take the game franchise (Dracula, Alucard and all) into the realm of real-3D. Shown below is the first action figure series which includes the blood-sucker, along with Succubus and hero Simon Belmont. In other video game news - the second assortment of NECA's Resident Evil Classics will be available this winter and includes Tyrant, Licker, Hunter and Crimson Head Zombie with a new Zombie Dog.



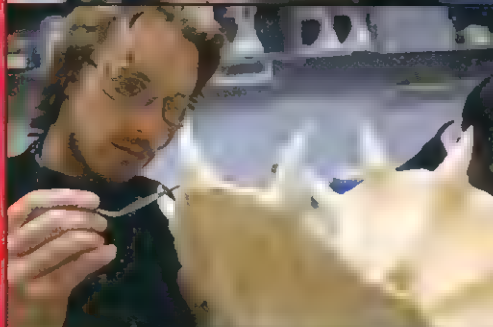
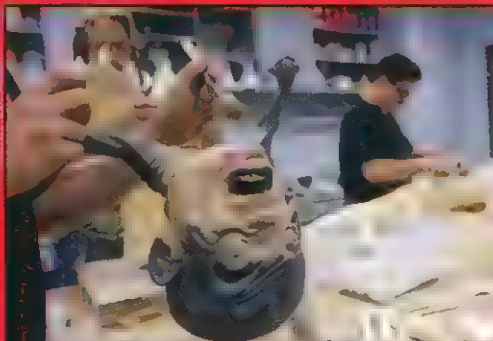
SOTA TOYS



SOTA has recently informed us that they will not be re-issuing or reshipping the original assortment of their Nightmares of Lovecraft action figures which sold-out everywhere soon after hitting market. However, they will be releasing a second series of characters based on the "Lovecraftian" lore, of which two figures were revealed at Comic-Con (The Deep One and a new streamlined Cthulhu.) A third figure, yet to be sculpted, is planned and only sketches of the possibilities were on display. Look for this line in stores next summer.

HALLOWEEN HORROR NIGHTS

This past June, Universal Studios revealed plans to shake things up at their annual October Halloween Horror Nights event. An event which already draws a sell-out crowds on a daily basis all thru the month of October. How could the mecca of haunt activities get any bigger? With the acquisition of the New Line House of Horrors license! That's right - this haunting season you can pick your park (Hollywood or Orlando) to see character-specific haunted houses detailed to creepy perfection on the basis of Freddy Krueger, Jason Voorhees and Leatherface! As if that wasn't enough - look for the other themed haunts in the park to be based on some of Universal's biggest horror hits from the past - one of the coolest in fact is based on this issue's *HorrorHound* Hall of Fame film: John Carpenter's *The Thing*! Check out pics of the in-progress props below and head over to www.halloween-horrorights.com today for park information!



SIDESHOW COLLECTIBLES

While the first half of the year was met with sporadic and minimal horror product announcements from Sideshow Collectibles, the much-hyped annual San Diego Comic-Con revelations certainly met our expectations. One of the coolest items on display at the show came in the form of the 1:1 scale *Seed of Chucky* prop replica (right) which is a perfect representation of the doll-serial killer. The high-end collectible will be available in the first quarter of 2008 for a suggested retail price of \$550! The delayed *Trick 'r Treat* movie will be met with collectibles (although this vinyl figure; shown at right, does not have a release date as of yet either), as the 15" Sam figure is available now for pre-purchase for \$60. The Medicom 12" Hannibal Lecter figure will be imported this winter with a SRP of \$100. Before the end of this year, a new 1:1 classic horror bust will be available in the form of the Vampire: *Nosferatu*. Limited to only 100 pieces, this bust will be available for a low price of \$450! For \$250, you can pick up the new premium format Buffyverse character - Angel (available in human and vampire forms). Also, Electric Tiki's Buffy 'Tooned Up' maquette will be available in early '08 for a SRP of \$90.



Early next year Sideshow will be releasing a number of high-end prop replicas, based on the *Predator* film series. Shown here is a 1:1 scale mask replica (which is available for \$299.99), the plasma cannon replica (\$249.99) and the Shuriken replica (\$249.99). To order these items go to sideshowcollectibles.com!



Sideshow Collectibles are releasing a number of low-price collectible dolls from both the *Child's Play* (see opposite page/bottom) and *Saw* franchises. These plush items retail for just \$19.99 each, and will hit stores at the end of this year.



MARVEL ZOMBIES

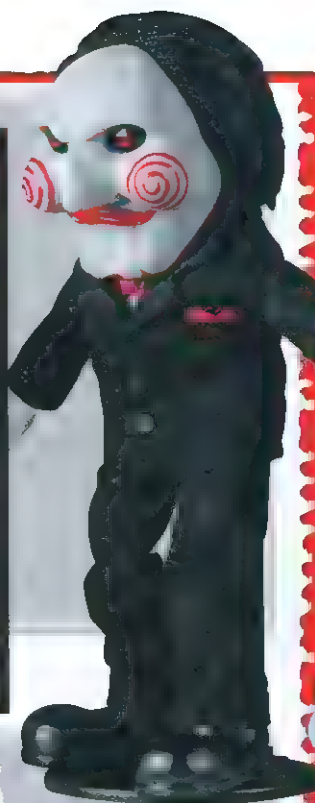
Everybody loves the Marvel Zombies. Currently, anything with zombies seems to be popular. *Star Wars* Zombies, Hollywood Zombies, Zombie Portraits... Diamond Select may be able to consider themselves lucky to be in the center of the storm; however, as they continue with multiple Marvel Zombie figure, statue and bust releases.

Exclusive mini-busts of Wolverine (comicstatues.com) and Spider-Man (Wizard) are the most notable for enthusiasts.



merchandise SAW style

As if NECA and the joint venture of Medicom and Sideshow Collectibles wasn't getting the job done - look for a number of new products featuring the iconic puppet from the *Saw* franchise to hit store shelves this fall! Here is a look at some of these fun little new collectibles (at left: a bank; at right: a collectible statue).



HOSTEL

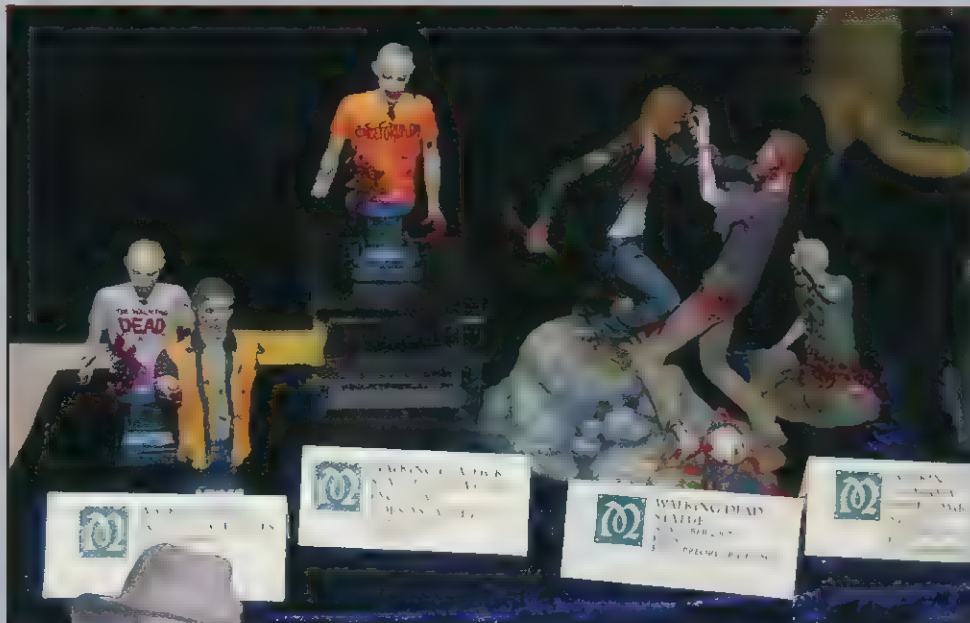
HOSTEL

Imported from Japan, the Medicom Toy 12 inch and 7 inch scale action figures, based on the hit 2006 horror film *Hostel*, are now available in US retail outlets, thanks to the efforts of Sideshow Collectibles who earlier in the year helped bring in Medicom's *Saw* memorabilia.



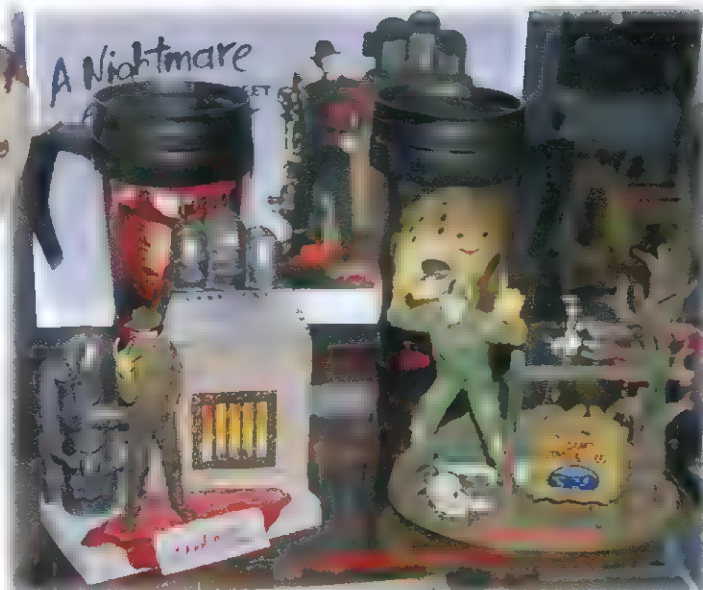
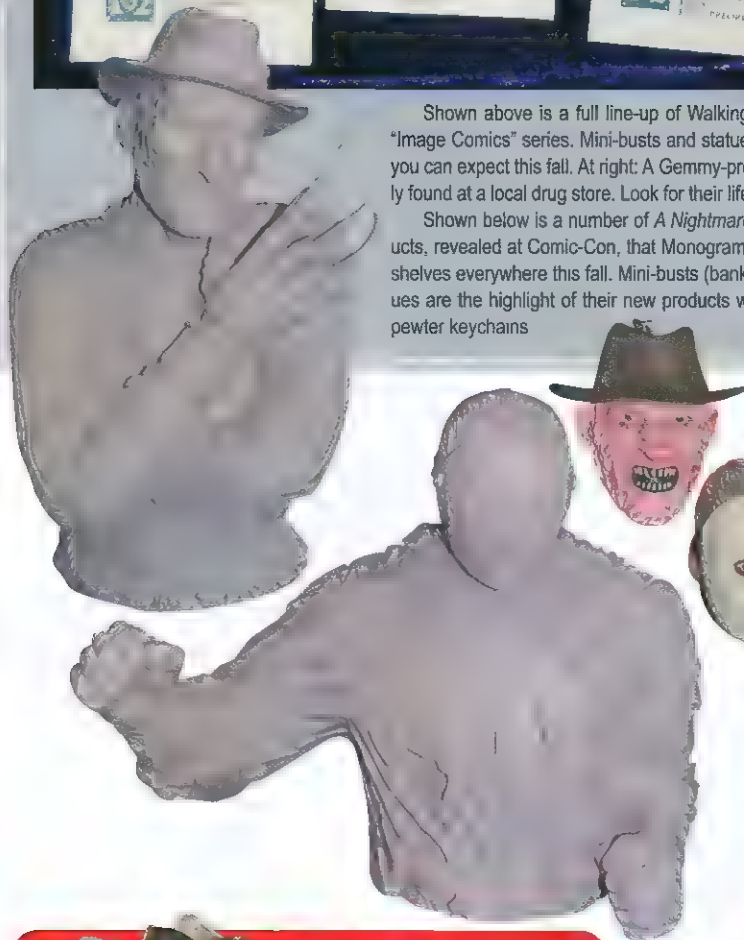
Did You Know? Sideshow is finally importing the Medicom Saw vinyl puppet figure; for \$69.99. It will be available early '08 (originally shown in *HorrorHound* issue 3)!

RANDOM HORROR BITS:



Shown above is a full line-up of Walking Dead collectibles, based on the hit "Image Comics" series. Mini-busts and statues are the extent of the new products you can expect this fall. At right: A Gemmy-produced electronic Chucky doll recently found at a local drug store. Look for their life-sized "versus" Jason in stores soon!

Shown below is a number of *A Nightmare on Elm Street/Friday the 13th* products, revealed at Comic-Con, that Monogram International will be bringing to retail shelves everywhere this fall. Mini-busts (banks) as well as "paperweight" mini-statues are the highlight of their new products which also includes mugs, sound and pewter keychains



Last issue we gave fans a peek at the new *Friday the 13th* branded Pro-Keds shoes. It appears that the Halloween footwear trend is just heating up! Pro-Keds has a number of theme shoes ranging from the Wolf Man, Frankenstein and Dracula while other companies are getting in on the holiday fun as well! New Line Cinema has licensed their House of Horror to Nike whom are producing a series of shoes based on *A Nightmare on Elm Street* and *Dawn of the Dead* - while Reebok are doing similar-stylized shoes - the most exciting coming in the form of their *Child's Play* series (see left) which actually bares a color-scheme and pattern to the killer-doll's own outfit! Check your local shoe stores and online retailers for purchase information!

by Kenny Nelson and Nathan Hanneman

[illegible]

1983



David Bowie gets Hungry

David Bowie was experiencing some serious "changes" when he starred in 1983's sexually charged vampire flick *The Hunger*. Bowie plays John, a vampire who begins to age suddenly, and may not be as immortal as originally thought. The "Ziggy Stardust" rocker also starred as Jareth the Goblin King in Jim Henson's *Labyrinth*, a wildly creative and dark fantasy film released in 1986. Not quite horror, but definitely creepy in theme, the film has since become a cult classic children's fantasy. Bowie's genre reach as an actor is rounded out by an appearance in David Lynch's 1992 *Twin Peaks* film, *Fire Walk With Me*.

MUSICIANS IN HORROR



Deborah Harry from Videodrome

Deborah Harry, better known as the frontwoman of the disco-influenced punk outfit Blondie, landed herself a strong supporting role opposite James Woods in David Cronenberg's 1983 sci-fi/horror opus *Videodrome*. Engaged in a bizarre and sadistic romance with Woods' Max Renn, Harry's "Heart of Glass" is no match for the new flesh. In the wake of Blondie's breakup in 1983, Harry went on to make additional genre appearances over the years in such films as *Tales from the Darkside: The Movie* and John Carpenter's *Body Bags*. She was inducted into the Rock And Roll Hall of Fame last year. Not bad Nicki Brand!



Grace Jones from Vamp

The androgynous female singer Grace Jones had her rise to fame beginning in the late '70s and on into the '80s, but it was her role in 1986's horror comedy *Vamp* that has kept her in the minds of HorrorHounds over the years. In the film, Jones portrays Katrina: a body-painted exotic dancer who also happens to be the leader of a pack of vampires. Jones' bizarre appearance easily stands out as the most memorable aspect of a film in which she received top billing, yet never spoke a word! Grace can also be seen in *Conan the Destroyer*, which actually earned her a Best Supporting Actress nomination at the Saturn Awards.



Reba McEntire from Tremors

Before she had her hit television show, she was a country singing sensation. Reba had wanted to transition into film work, having already broken from the confines of country music, becoming a pop icon (almost mirroring the accomplishments of her music/pop/film idol Dolly Parton). Her first film saw her teaming up with Kevin Bacon for the classic 1990 graboid flick *Tremors*. Reba played a gun-toting opposite to Michael Gross' Burl Gummer (who later went onto star in a *Tremors* sequel and television series without his on-screen wife). Reba never returned to horror, instead opting for lighter filmwork.



Lemmy from Hardware

Lemmy Kilmeister, legendary lead singer and bassist for the metal band Motorhead, made his first horror appearance as a taxi driver in Richard Stanley's bizarre 1990 film *Hardware*. In 1993, Lemmy was traumatized and began a string of roles in the famous independent studio's films when he appeared as the narrator in *Tromeo and Juliet*. Other Troma treats that showcase Lemmy's acting chops include *Terror Firmer*, *Citizen Toxie: The Toxic Avenger IV*, and the soon-to-be-released *Poultrygeist*. The "Ace of Spades" singer also appears as a priest in the 2005 horror flick *The Curse of El Chorro*.

1983

1986

1990

1990

1983

1986

1990

1991



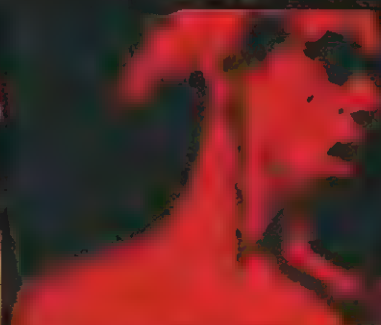
Michael Jackson's Thriller

The year 1983 gave birth to what is widely recognized as the greatest music video of all time: Michael Jackson's *Thriller*. Directed by John Landis (*An American Werewolf in London*), the video featured a memorable werewolf transformation and a horde of zombies rising from the grave to wreak undead havoc by... well, choreographed dancing. With spectacular special effects spearheaded by Rick Baker and a catchy song to boot, *Thriller* is well deserving of its spot among the all-time music video greats. If all that wasn't enough, the song also features a voiceover rap by the legendary Vincent Price! Talk about scary!



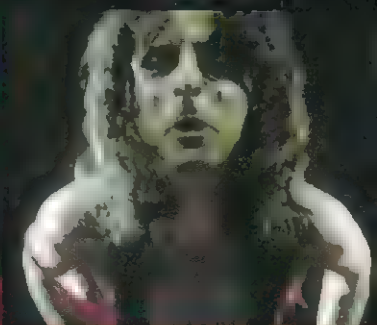
Ozzy and Simmons get Tricked

The 1986's *Trick or Treat* tells the story of demonic rock star Sammi Curr wreaking havoc at a high school Halloween dance. The film is known less for its story and more for the brief film appearances of two rock legends, the prince of darkness: Ozzy Osbourne, and the makeup-wearing fire-spewing demon from Kiss: Gene Simmons. The only released DVD cover prominently features both musicians (see pic above), but in the end, this marketing ploy is more a trick to sell a film that very few viewers consider a treat. While both rockers have other film appearances, this genre flick itself deserved a focused spotlight.



Iggy Pop gets new Hardware

One of the original punks, Iggy Pop tore the house down everytime he took stage with The Stooges or during his solo career with hit songs like "Real Wild Child" and "I Wanna Be Your Dog". His first horror-esque role was that of "Angry Bob" in Richard Stanley's 1990 cult flick *Hardware*. Iggy was later used as the basis for the character Funboy in the Brandon Lee-led comic/horror actioner *The Crow*, and eventually starred against Vincent Perez in the second *Crow* feature: *City of Angels*, in 1996. His role as "Curve" is a must-see. Iggy can also be seen in *Tank Girl* (1995) and Johnny Depp's *Dead Man* (1995).



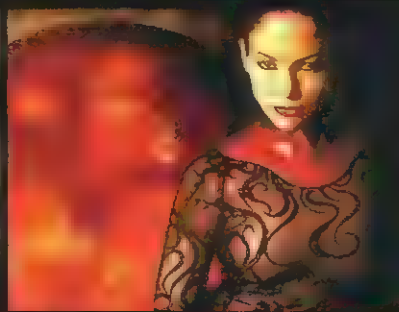
Alice Cooper is Freddy's Daddy

Infamous shock rocker Alice Cooper can be seen in several roles that compliment his stage persona perfectly: a schizophrenic homeless man in 1987's *Prince of Darkness* and the father of everyone's favorite dream demon, Freddy Krueger, in 1991's *Freddy's Dead: The Final Nightmare*. Cooper's song "He's Back (The Man Behind the Mask)" was featured as the lead single from the 1986 soundtrack to *Friday the 13th VI: Jason Lives*; the video for which featured Cooper squaring off against the goalie-masked maniac. More recently, Cooper can be seen in 2001's *The Attic Expeditions*, alongside Jeffrey Combs and Seth Green.



Tom Waits is Renfield

Grammy-winning folk rocker Tom Waits has been on the music scene for over thirty years now, but in the horror community he is best known for his inspired take on the Renfield character in 1992's *Bram Stoker's Dracula*. Starring opposite of such heavyweights as Gary Oldman and Anthony Hopkins, Tom's Renfield nearly steals the show. Waits could previously have been seen in genre territory with an uncredited role as a bartender in 1981's *Wolfen*. Shot in 2006, but awaiting wide release via After Dark Films, Waits makes his return to horror in *Wristcutters: A Love Story*—be on the lookout for it this fall.



Jennifer Lopez's Anaconda

Known more for her music career, Jennifer Lopez is a rare case who gained fame for both (film and music) at the same time. She portrayed the Latino-singer Selena in the 1997 biopic, and that same year Jennifer had a break-out role in *Anaconda*—the giant snake flick. While her film and music career skyrocketed simultaneously, she dabbled in the horror genre only once more in the 2000 "sci-fi thriller" *The Cell*. That film featured outlandish "dream sequences" and a serial killer. Since her brief engagement with Ben Affleck (*Phantom of the Opera*), her career has stumbled. Perhaps returning to horror could help?



LL Cool J meets Myers

Multi-platinum rapper LL Cool J set the mic down in the late '90s to begin acting on a regular basis. In 1998, LL squared off against a school of genetically engineered killer sharks in *Deep Blue Sea*. An overlooked gem, the film featured LL as a cook for a crew of scientists performing tests on captured sharks. Just one year later, LL was paired off against the Boogeyman: Michael Myers, in 1999's *Halloween: H20*. His against-type portrayal of a pushover security guard who aspires to be a romance novelist is the last thing expected from the man who brought you the hip hop classic "Mama Said Knock You Out."



Brandy still knows...

A R&B sensation while still in her teens, Brandy actually made her first horror appearance at the tender of age of ten in 1990's *Arachnophobia*. However, it wasn't until eight years later that she stepped into the spotlight, facing off against "the Fisherman" in the 1998 teen slasher sequel, *I Still Know What You Did Last Summer*. The film was a disappointment to fans and proved that Ms. Norwood fares better when she is singing the hook instead of running from it. The Fisherman-led teen-slasher series was pegged to return with Brandy in tow, but eventually was pushed into production for a Brandy-less direct to DVD release.

1992

1997

1998

1998

1997

1998

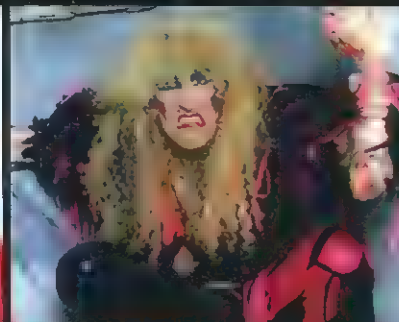
1998

1999



Ice Cube's Anaconda

Ice Cube has made a name for himself by becoming one of the more successful rapper-turned-actors in the industry. Although he hasn't starred in a word film of the classic series, Cube has been featured in key roles in a couple that's heavily influenced the genre. 1997's *Anaconda* and 2001's *Charlie's Angels*. Directed by John Carpenter, although both films have their fair share of low, the overall consensus is that Cube made much water as a member of gangster cop N.I.H.—especially since he does repeat efforts in the starring position in the 1998 sequel *Ice Cube's Anaconda*.



Dee Snider directs horror

From Twisted Sister to twisted music, Dee Snider traded in the fluorescent spandex and ladies' make-up of his '80s glam rock outfit, Twisted Sister, for a slew of tattoos and piercings in his starring role as the demented Captain Howdy in 1998's *Strangeland*. The film, which Snider also wrote and produced, centered around the before-mentioned Howdy, a non-stalking "stems" media obsessed with body art and tattoos. The film resurrected Snider's career and honors persists in a long-anticipated sequel and special edition DVD release. Dee can currently be heard on Pango Radio and found penning the *Strangeland* comic mini-series.



Bob Dylan's Idle Hands

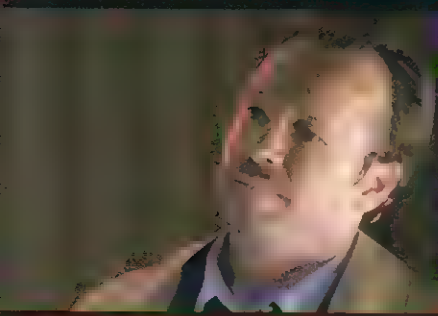
Bob Dylan is the poster boy for the folkies, but the bluesy, bluesy, bluesy veteran actor (who has actually had a literate career as a songwriter long before he ever played the green with the blue half-moon). Kris Peterson wrote the classic Jonis Joplin song "Me and Bobby McGee" and even penned songs for the man who made himself the "Joplin" Dylan. He released several albums of his own material in the '60s, but enjoyed more of his success as a songwriter for others. Back in 2000, he was rewarded for his efforts with an induction into the Grammy Hall of Fame.



The Offspring's Idle Hands

A terror on wheels, The Offspring actually appear in the underrated 1999 horror comedy, *Idle Hands*. The band is seen performing in a small dance, (who so mention made that they are in fact The Offspring) playing their song "Beheaded," as well as covering the classic Ramones tune "I Wanna Be Seated." The film follows a boy who is bitten by a possessed severed hand. The Offspring's Idle Hands is a horror comedy that is a must-see for anyone who loves the band's music and the horror genre.

MUSICIANS IN HORROR



David Blumenthal is a horror icon

Not only a young star from making teenage girls scream in arenas around the world, but in the '80s as a member of the iconic New Kids on the Block, Blumenthal now makes money off screen as a writer, director, and actor. He has a long list of films under his belt, all filmed over the last eight years. With appearances in *The Bad Sense* (1999), *Dreamcatcher* (2003), *Saw II* (2005), *Saw III* (2006), and more recently as Detective in James Wan's *Dead Silence* (2007), Blumenthal has proven to have the right stuff at the box office and will soon be starring alongside Al Pacino and Robert De Niro in *Heat* (2008).



The Misfits and Horror Connection

When it comes to horror, the Misfits are a band that features an appearance in a horror film. The Misfits' 1976 album *The Misfits* was featured in the 1999 horror film *The Blair Witch Project*, and the band's song "The End" was featured in the 2001 horror film *The Ring*. The Misfits' 1976 album *The Misfits* was featured in the 1999 horror film *The Blair Witch Project*, and the band's song "The End" was featured in the 2001 horror film *The Ring*.



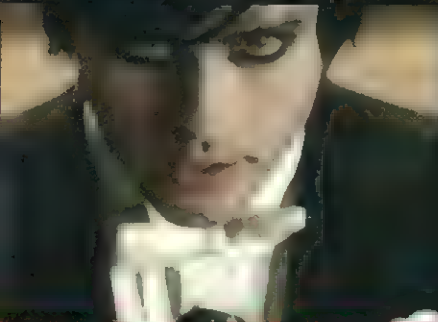
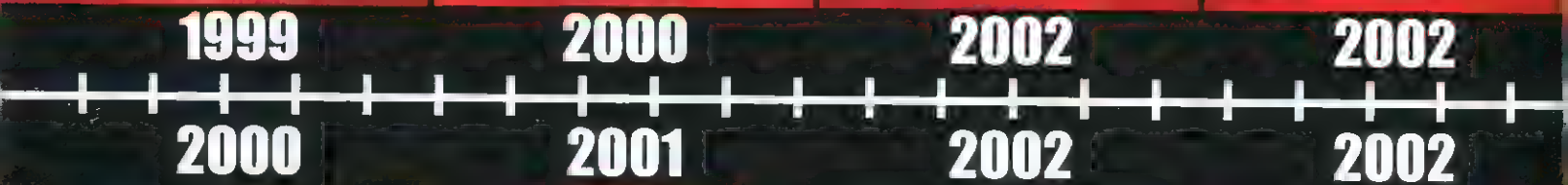
Lilith becomes the Queen

The late R&B artist Aaliyah landed herself a starring role as Queen Akasha in 2002's *Queen of the Damned*, a film based off of Anne Rice's bestselling novel of the same name. Unfortunately, the talented young singer actress did not survive to see the film's release, passing away in a plane crash in the summer of 2001. The film was not an immediate success, but it did manage to showcase Aaliyah's budding talents as an actress; talents that already had her set to star in both sequels to *The Matrix* before her untimely death.



David Blumenthal is a horror icon

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Jared Leto is Paul Allen

Prior to focusing his career on his band 30 Seconds to Mars, Jared Leto starred in 1998's slasher hit *Urban Legend* as Paul Gardener, a writer for the college newspaper whose friends start dropping off like Schwarzenegger's box office numbers. Just two years later, Leto made a memorable appearance as a snobby Wall Street tycoon, Paul Allen, who falls victim to Patrick Bateman in *American Psycho*. Also worth mentioning is 30 Seconds to Mars' video for "The Kill," a wonderful homage to Kubrick's rendition of *The Shining*. Jared is the only actor-turned-musician on our list, and very deserving of this inclusion.



Snoop Dogg's Hood of Horror

Candyman may have been one of the first spirits to haunt the hood, but he certainly wasn't the last. Snoop Dogg brought fear to the streets of the ghetto he used to protect as the resurrected Jimmy Bones in 2001's *Bones*. Despite the film's poor response from critics and fans alike, Snoop returned to the inner city for some more scares playing the Hound of Hell, a Cryptkeeper-like host of the 2006 horror anthology *Snoop Dogg's Hood of Horror* (a last-minute addition to After Dark Film's Eight Films to Die For (or more accurately, nine films). This horrorfest title is more commonly singled out from its brethren.



Jonathan Davis meets the Queen

Korn frontman Jonathan Davis is no stranger to horror—the musician composed the majority of music featured in 2002's *Queen of the Damned*. Davis performed the vocal work for the rock-star vampire Lestat, and cameos as a ticket scalper for the Death Valley concert in the film. Davis also appears in the title role of the yet-to-be-released horror flick *Sin-Jin Smyth*, in which the singer supposedly portrays nothing short of the devil himself. Davis has also worked as a composer for the "Twilight Zone" television series which was relaunched on the now-defunct UPN network in 2003.



Marilyn Manson is twisted

It should be no surprise that shock rocker Marilyn Manson has infiltrated the horror scene. On top of numerous appearances on horror soundtracks, Manson took it one step further in 2002 by scoring the entire film adaptation of the popular video game *Resident Evil*. The musician has even stepped in front of the lens on a couple of occasions, sporting cameos in 1997's *The Lost Highway*, 1999's *Jawbreaker*, and 2007's *Rise: Blood Hunter*. Manson is soon set to make his directorial debut with *Phantasmagoria: The Visions of Lewis Carroll*, a film he co-wrote and has also planned to star in.

...for 16 More Musicians!

We promised fifty musicians and we deliver. Here are sixteen more of the most notable musical maestros in horror. Not all are actors, but this list represents more of the technical aspects influencing the genre in the past fifty years! Enjoy!



Busta Rhymes faced off King
with Michael Myers in 2002's *Halloween Resurrection* as Freddie Harris,
relative entrepreneur trying to
internet reality show in Michi-
gan's hood home... Busta's role was
ridiculous moment... his face
face with Michael Myers... Busta's last
Busta Rhymes' community is
frequent... Halloween from
Motherfucker! Un-
Rob Zombie... it was feare
as Busta... only thin
fully capable of killing the...man



Final happens when Best's car is thrown into the mix with Pamela's child and the notorious child-killer. Give us your best shot, Kelly Rowland's horror film debut. **A** 2003's slasher horror flick, **Freddy VS Jason**, Rowland snagged the role of Kia, a snobby girl who is basking in attention to her looks, then other people's feelings. Rowland's character eventually beefs up the body count, but not before hurling some memorable insults at Freddy Krueger regarding his psycho status. In all, this is one of the least obnoxious R&B rap albums of the 2000s of the last ten years.

[illegible]

2007



1. **What is the main theme of the story?**
 2. **How does the author use symbolism?**
 3. **What is the significance of the title?**
 4. **How does the author use foreshadowing?**
 5. **What is the role of the protagonist?**
 6. **How does the author use setting?**
 7. **What is the significance of the ending?**
 8. **How does the author use dialogue?**
 9. **What is the significance of the flashback?**
 10. **How does the author use imagery?**

598

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and collaboration between
the two nations. The
relationship was a close one,
and the two nations were
in a friendly relationship.
The relationship was a
friendly one, and the two
nations were in a friendly
relationship. The relationship
was a friendly one, and the
two nations were in a
friendly relationship.

[illegible]

- 1 • **Chris Isaak**
(as a SWAT Commander in 1991's *Silence of the Lambs*)
- 2 • **Gavin Rossdale** of Bush
(as Balthazar in 2005's *Constantine*)
- 3 • **Sting**
(as Fledge in 1995's *Grotesque*, as well as Baron Charles Frankenstein in the 1995 film *The Bride*)
- 4 • **Billy Idol**
(*"Dancing with Myself"* music video was filmed on the *Funhouse* movie set, and directed by horror legend Tobe Hooper!)
- 5 • **Roger Daltrey**
(as Vlad in 1996's *Vampirella* and King Janos in 2000's *Dark Prince: The True Story of Dracula*)
- 6 • **Michael Hutchence**
(as Percy Byshee Shelley in *Frankenstein Unbound*)
- 7 • **Danzig**
(*Prophecy II*, *Satanika* anime)
- 8 • **Ice T**
(*Leprechaun in the Hood*, which actually also starred...)
- 9 • **Coolio** (see above)
- 10 • **Fergie**
(as Tammy in 2007's *Grindhouse*; *Planet Terror*)
- 11 • **Sony Bono**
(as Peter Dickinson in the 1986 film, *Troll*)
- 12 • **Pink**
(Carolyn in 2007's *Catcombs*)
- 13 • **Travis Tritt**
(2005's 2001 *Maniacs*)
- 14 • **Frankie Avalon**
(as Chris in 1969's *Haunted House of Horror*)
- 15 • **Lisa Loeb**
(as Sasha in 2004's *Serial Killing 4 Dummies*, and a reporter in 1999's *The House on Haunted Hill*)
- 16 • **Leif Garrett**
(as David in 1974's *Devil Times Five*)



CANNON

JOHN CARPENTER
präsentiert

HALLOWEEN III

Die Nacht der Entscheidung



HALLOWEEN III

SEASON OF THE WITCH

A REUNION OF THE ORIGINAL

Written by Nathan Hanneman
with Sean Clark and Aaron Crowell

Each issue of *HorrorHound*, we present a film from the past which we feel is deserving of some recognition today via our retrospective article series. Since launching *HorrorHound*, we have been very fortunate to tackle such films as *Return of the Living Dead*, *An American Werewolf in London* and *Poltergeist* which have each been met with flattering reviews from our fans. Even more exciting, we have been lucky enough to actually work with studios on presenting new and entertaining DVD releases, celebrating some of the films we have covered in print! *Re-Animator*, *The Texas Chainsaw Massacre 2* and more recently, *The Monster Squad* have all been released to home video with special galleries and assistance from *HorrorHound* Magazine and its staff. This issue, we could have easily chosen one of the greatest films of our time - *Halloween* - to coincide with Rob Zombie's recent release of the film, but when we noticed the second sequel in the long-running film franchise was turning twenty-five years old this year - we couldn't help ourselves but to celebrate! *Halloween III: Season of the Witch* may not be remembered as one of the greatest films of our time, but it should be remembered. In 1982, it had the unfortunate task of trying to live up to Michael Myers. The name *Halloween* on the title is argued by fans to have hindered its chance at the boxoffice and respect by the public. We pose this question: Would all of us fans have actually watched it in theaters twenty-five years ago, if it DIDN'T have the *Halloween* brand attached to it? Regardless of this fact, and regardless of the idea that one day this film will join the ranks of *Monster Squad* and TCM2 as a special edition format DVD - we present to you an inside look at the film that was, without Myers:



The original 1982 US one-sheet for *Halloween III: Season of the Witch*

Season of the Witch

On October 30th, 1981, Michael Myers was projected onto the screen for his supposed-finale to which, in his attempt to kill sister, Laurie Strode, he himself was set ablaze in a hospital fire that was proposed to finally finish off the "boogeyman" and allow John Carpenter and company the freedom of leaving the "beloved" character behind after a hugely profitable two-picture run. After the film was released to great success (financially), it was quickly decided that a follow-up was needed. Carpenter



Tommy Lee Wallace on the set of *Halloween III*.

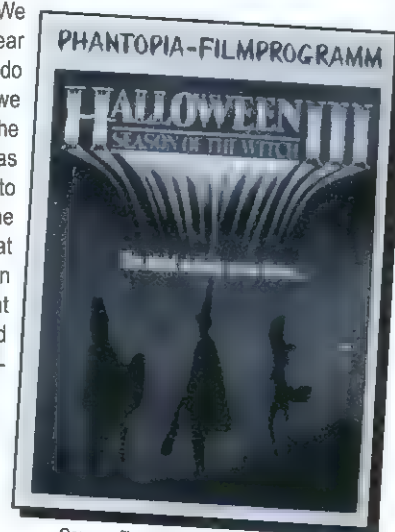
something different. It was already clearly established that I wasn't crazy about doing a traditional sequel, and I was surprised really, when Debra (Hill) called me. I was in New York working with Dino DeLaurentis on *Amityville: The Possession* (1982) which was a prequel to the original *Amityville Horror*, and Debra called to say there was this opportunity to do *Halloween III*, and was I interested. My only question was, are we going to continue telling the story that *Halloween II* was telling, and she said 'No, no, no. We have a clear slate. We can do anything we want.' Now the question was simply, how to follow up the mayhem that occurred on that fateful night in Haddonfield just a year earlier?

The Night No One Comes Home

The story of *Halloween III* opened with an apparent murder-



Halloween III French poster



German film program

suicide in a hospital emergency room which leads to an investigation by an on-call doctor, Dan Challis. Slowly, we are revealed a plot by a local Halloween mask maker, Silver Shamrock Novelties, to kill millions of innocent people worldwide (all at once!), by placing pieces of a huge stolen rune stone from Stonehenge into small Silver Shamrock tags (ala: the now-iconic Silver Shamrock coin) that attached to a series of appealing masks the company produced. On Halloween night, children all over the world were to sit down to watch the Silver Shamrock advertisement (featuring a catchy tune which happens to be a modified version of a classic song in itself: "London Bridge is falling down"). Throughout the film, Silver Shamrock Novelties advertised "the big give-away at nine," where all the children of the world needed to gather around the television and watch the magic flashing pumpkin. The microchip hidden inside the Silver Shamrock tag attached to the mask would be set off by the flashing pumpkin signal, and result in a horrific death for the child wearing the mask as well as innocent bystanders! The clever part of the story was the attachment of horror to television, not to mention the intentions by the villain to murder children specifically which had not been handled heavily at this point in film history. Leading up to Halloween, Dr. Dan Challis investigates a series of bizarre and horrifying incidents, and later comes face to face with the sinister cult figure of Conal Cochran, the evil genius (and Warlock) behind Silver Shamrock Novelties. Can Challis save the day, or is it too late for him, and the rest of the world as the clock strikes down?

Tom Atkins (*The Fog*, *Night of the Creeps*) was pegged as the lead in the film (Dan Challis) with Dan O'Herlihy (*The Last Starfighter*, *Robocop*) playing the evil Conal Cochran. Stacey Nelkin plays the character Ellie Grimbridge who joins Challis on his quest to uncover Cochran's sinister plot. In the film, Ellie is in search of her father who has disappeared after picking up a factory mask order, believing Silver Shamrock to be responsible. The film's setting of Santa Mira (the name of the same town from the 1956 classic *Invasion of the Body Snatchers*) hosted the Silver Shamrock Novelties mask

factory which in itself was actually shot at a dairy farm (for exteriors) while the actual film mask makers: Don Post Studios was used for interior shots. Special effects artist Don Post (President of Post Studios) was brought on board to design the latex masks in the film which included a white skull, a lime-green witch and an orange day-glo jack-o-lantern. Don Post



Original Halloween III novel



The original 1982 British Quad Poster for Halloween III: Season of the Witch



similar to the original *Halloween*'s opening sequence as well as a quick segment that actually showed footage of Michael Myers on a television screen within the movie). Dick Warlock who was the "Part 2" Michael Myers stuntman, appeared in the film as one of the Silver Shamrock "henchmen." Lastly, Jamie Lee Curtis actually made a voice cameo in the film as the voice of the curfew announcer over the town's PA system. Director Tommy Lee Wallace also joined in on the fun as the voice in the on-screen Silver Shamrock commercials

The final film was released in 1982 with two cuts made by the filmmakers to obtain the all-important "R" rating from the MPAA. The "head-melting sequence" reportedly had originally featured more gore while the Silver Shamrock "coin zap" sequence to Garn Stephens' (Marge Gutman) face also featured a more aggressive end. A bootleg version of this cut has been rumored to exist which has all the gore intact, but has never made its way into the public's hands. The original writer of the story was Nigel Kneale (*The Quatermass Series*) but he allegedly sued the producers to take his name off the movie, after seeing how violent it was.



Rare collectible Silver Shamrock Novelties shot glasses and a crew mug!

had produced the original *Star Trek* Captain Kirk mask, which was used for the initial *Halloween* film (after some modifications to the mask were made; see *HorrorHound* #2 for the full story).

To help tie the film in with its predecessors (outside of the obvious usage of the *Halloween* series name), the tagline "The Night Nobody Comes Home" was created for advertisements (a play on the original *Halloween* film's tagline, "The Night HE Came Home.") In line with this, a homaged opening credit sequence was created giving a very "Carpenter-esque" vibe to start things off, with minor nods to the original placed periodically (most notable, a sequence where a Silver Shamrock mask is placed over a film camera, looking very



Original Halloween III daybill

HALLOWEEN III

SEASON OF THE WITCH
A HORRORHOUND RETROSPECTIVE



JS and foreign release DVD and VHS, Laserdisc, Vinyl and CD soundtrack releases for Halloween III.

Coming This Halloween

Halloween III was released to theaters on October 22, 1982, and was considered a financial success, more than doubling the estimated budget on opening weekend alone; however, the combination of being called *Halloween*, and missing Michael Myers was too much for the viewing public to handle who were actually eager and expecting to see "the shape" in action for a third time. Angered by the switch-up in storytelling, the film quickly exited the box office. Fans and critics alike seemed to have taken the subtraction of the iconic masked killer quite personal, as *Season of the Witch* faced harsh reviews after release. Based on the film's backlash, the filmmakers decided to bring Michael back to life for future sequels.

Myers Returns to Cinema

Michael Myers returned to Haddonfield in 1988 to great success. The story took no effort to tie-in with *Season of the Witch*, nor could it reconnect with past film star Jamie Lee Curtis. The new story focused on Laurie Strode's (Curtis) daughter whom is orphaned after Strode's death. Since Myers's return, we have seen a cluster of Michael's film history erased (thanks to *Halloween: H20* which saw the return of Jamie Lee Curtis and was treated as the new "part 3" in the series), the character has taken an embarrassing loss on-screen to rapper Busta Rhymes (*Halloween: Resurrection*; thanks to teenage test marketing who wanted to see Busta survive the film), and has been completely reimagined (thanks to Rob Zombie). While *Season of the Witch* was a great little story in itself - fans have made it extremely apparent that they would rather watch Michael Myers stalking on celluloid for an hour and a half, despite the quality of work.

Silver Shamrock Novelties

The producers of the film requested that Don Post mass-produce the Witch, Skull and Jack-o-Lantern masks seen in the film. Producers had given exclusive merchandising rights to Post as part of their contract for working on the film, and Post Studios had already established themselves in the marketplace with officially licensed Universal Monsters, *Planet of the Apes* and *Star Wars* masks. Post used the original molds for the masks in the film to mass-produce masks for retail sale. The masks retailed for \$25 when they finally appeared in stores and have since become highly-valued collectors

items amongst HorrorHounds today, fetching upwards of \$200 a piece (with the Pumpkin mask being the most sought-after) while a rare complete set of three could easily go for well-over \$500.

In the film, a fake ad on the TV claimed that the masks "Glowed in the Dark;" however, they did not. They were painted with a fluorescent paint that would glow under a blacklight. Also, the full page ads for the masks that were available in stores after the release of the film, showed the Skull mask glowing with a green glow which also fueled this rumor that they did in fact glow in the dark. They did not. The Skull mask has been available from Don Post Studios since 1967, and has been available in a glow in the dark version, but under natural light, it appears very yellowish, and not the florescent white like the film version. The Witch mask was also available previously with a different paint job and black hood, instead of the dark green, as seen in the film. The mask was known previously as "Hagatha," and does pop up to this day (if you look hard enough) at such stores as Wal-Mart, with a completely different paint scheme and hood. The only mask made specifically for the film was the Pumpkin. After it was discontinued, Don Post Studios put out a different version that was much smaller, and had a completely different sculpture called "Smilin' Jack." This version is often mistaken for the *Halloween III* mask.

Other mask companies have also taken it upon themselves to recreate the

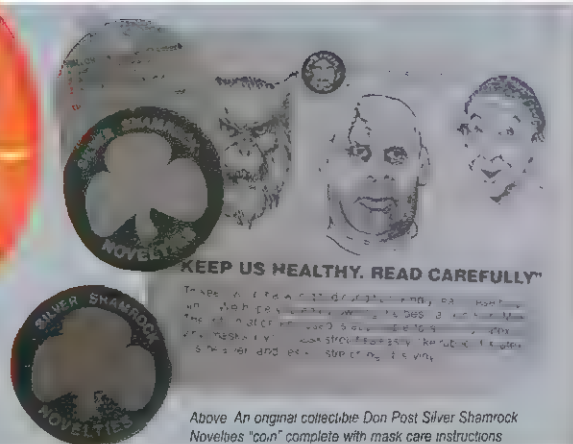


HALLOWEEN III

SEASON OF THE WITCH



Shown here are the original masks from the film, featuring the screen-accurate paint-ops.

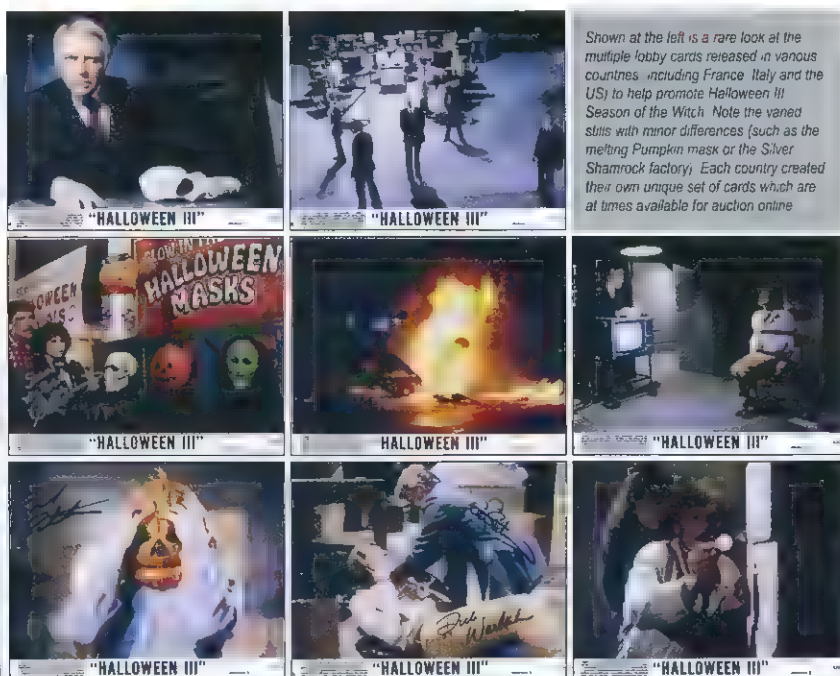


Above: An original collectible Don Post Silver Shamrock Novelty "can" complete with mask care instructions

iconic masks from the film to fill the consistent void of ready-availability from Don Post Studios, most notably, "Silver Shamrock Novelties" whose name alone is an obvious tribute to the film. Outside of the masks themselves, merchandise for the film was not produced, except for a mass market paperback, based on the film's script which was adapted in 1982 by science-fiction writer Jack Martin (AKA: Dennis Etchison who also wrote the previous novelization to *Halloween II*). The book was reissued in 1984. A soundtrack for the film was also released by Varese Sarabande, composed by John Carpenter and Alan Howarth. Both of these items are rare in today's market and are the only two items of note released that were not VHS, Laserdisc or DVD issues of the film. We have showcased a

number of items for *Halloween III* over these four pages which include domestic and foreign-issue posters and lobby cards as well as special Silver Shamrock shot glasses and a crew-mug produced for the film. Thanks to the classic Don Post masks, a stellar performance by genre veteran Tom Atkins, and a bleak *Invasion of the Bodysnatchers*-style storyline that finishes the film on a shocking note (thanks to a catchy Silver Shamrock Halloween song/commercial) the film has become a classic title among horror fans, after twenty-five years in existence. Even those fans who grew up with the frustration of the absence of "the shape" in this film, have grown to dismiss their adolescent bitterness associated with the

title. Learning to accept the film as a stand-alone, despite its unfortunate labeling as part of the Michael Myers franchise while baring the *Halloween* moniker. Michael may be the character fans cherish and applaud, but *Season of the Witch* is a fun and memorable installment of '80s horror cinema that should be appreciated for what it is - a chilling story that gives yet another reason to be afraid on Halloween night! 🐾



Shown at the left is a rare look at the multiple lobby cards released in various countries, including France, Italy and the US, to help promote *Halloween III: Season of the Witch*. Note the varied stints with minor differences (such as the melting Pumpkin mask or the Silver Shamrock factory). Each country created their own unique set of cards which are at times available for auction online.

Quoteable Quotes: "For God's sake, please stop it. There's no more time. Please stop it. Stop it now. Turn it off! Stop it! Stop it, STOP IT!" ~ Tom Atkins (*Halloween III*)

THE EVILUTION OF HORROR ROCK

BY AARON CROWELL

The question you might be asking right now is what exactly is "Horror Rock?" There are two good answers to this question. First, Horror Rock can be used as a broad term or classification that describes music largely influenced by anything and all things horror related. Whether it be horror movies, the celebration of Halloween or simply things that go bump in the night, musicians have been expanding their own unique melodic form of admired expression of these themes for some time now. Performers that use horror elements by way of name, lyrics, album titles, ensemble, or even as part of their own unique on stage theatrics can all fall into this classification of music. However, four distinct genres of modern music have largely come to make up both the roster of bands and sound that best defines the use of this term by today's standards. Much like Lon Chaney Jr. changing into the Wolf Man, a metamorphosis in music has been on going since the invent of good ole' Rock 'n Roll. In this article, we will show how horror's influence on music has evolved over the decades into its own singular style of music today and in doing so, both define and chronicle the history of Horror Rock.

The Sounds of Halloween

Quite possibly the first composition of music to send chills down the spines of listeners was Johann Sebastian Bach's *Toccata and Fugue in D minor, BWV 565*, written in the 1700s. This famous organ repertoire, known worldwide became a Halloween anthem after its use in the original 1930's film *Dracula*. Another Halloween themed song by Bobby "Boris" Pickett & The Cryptickers was released in 1962 and was titled "The Monster Mash." This song became an instant trademark anthem for the holiday and is ever present on any album associated with Halloween.

The "Monster Mash" song was a true send-up honoring Universal Studio's movie monsters, and has been covered by bands from nearly every genre of music over the past forty-plus years. In 1964, Lon Chaney Jr., one of the Universal monster actors, starred in and even sang the title song to the cult classic film *Spider Baby*. Both of these songs' lyrical content and cynical loving expression for everything dark and creepy, shows how horror themed music and movies first clearly began to meld. These sing along tunes share a deep reflection to Horror Rock's modern style of cynical humor and story telling musical structure.



The Birth of Shock Rock

In 1956, a performer whose sound can best be described as Voodoo Jazz, released a single called "I Put A Spell On You." The song was banned from radio airplay and never charted, but was a hit in terms of record sales. His name is Screamin' Jay Hawkins and he can be credited as the first "Shock Rock

musician." Complete with a (before his time) stage show and gimmick, he shocked and rocked a stunned '50s audience. At the opening of his show, Hawkins was brought on stage in a closed coffin, to emerge dressed in a cape and carrying a smoking skull named Henry; smoke bombs were also used to heighten the effect. This horror-influenced introduction sent ripples that are present even to this day with over-the-top Shock Rockers and Heavy Metal stage performances. The first artist to really refine and define Shock Rock was Vincent Damon Furnier, a singer/songwriter better known the world over as Alice Cooper. In 1968, this singer's addition of over-the-top stage props such as stage blood, large snakes, spiders, electric chairs and even a guillotine (that was used to cut off his own head) took Shock Rock to a new level. Cooper's on-stage persona was that of a male androgynous witch, complete with tattered women's clothing, make-up and messy black hair. The conception of Shock Rock thanks to horror themes has lead to the creation of several of the most outrageous bands to "shock" the masses over the last thirty years. Names like KISS, Ozzy Osbourne, Gwar and Marilyn Manson have all shown their own unique dedication to dark imagery and bloody stage shenanigans all influenced by the horror genre.

The Legend
SCREAMIN' JAY HAWKINS
The Original Shock Rocker
ROCK
BACK BY POPULAR DEMAND
R&B
and the **CHICKENHAWKS**
Friday-Saturday, September 20-21
Voted #1 BLUES CLUB in AMERICA 1989 by the NATIONAL BLUES FOUNDATION
Voted "BEST LIVE MUSIC CLUB in the CITY" now for the 5th CONSECUTIVE YEAR
GRAND EMPORIUM
3832 MAIN 531-1504

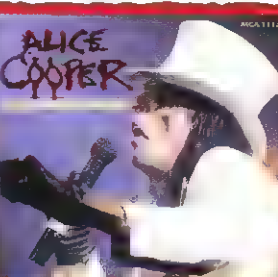
Heavy Metal Emerges

1970 was the beginning of the most important decade for rock music since the marriage of electricity and the guitar. A British band out of Birmingham hit the scene very hard and heavy with their own style of music as they became known as the first true pioneers of Heavy Metal. This band whose name was taken from the 1963

Mario Bava classic, starring Boris Karloff, was Black Sabbath. This name was also one of their first song titles and suggested satanic overtones, a concept yet to be used in music. Appropriately, on Friday the 13th, 1970, the self-titled album *Black Sabbath* was unleashed on the world. The band's dark ominous lyrics and heavy sound were a direct assault on the happy pop music of the 1960s, and unquestionably a salute to horror. Sabbath has been cited as a very influential band by many rock musicians such as Glenn Danzig and Henry Rollins. Born of horror movie significance and affection, Sabbath were feared and loathed by the masses mainly during 1968-1979. Lead singer Ozzy Osbourne continued to honor horror films with his growing solo music career, after he left the band. His third album titled *Bark At The Moon*, released in 1983, featured a photo of Ozzy as he appeared in the music video for the title track in full werewolf make up, courtesy of the legendary effects artist Greg Cannom. Heavy Metal music and better yet, Death Metal music are more affectionately linked to horror films then possibly any other style of music. Often taking the same approach as Black Sabbath did, these bands show their own



THE BLOB





Lux Interior,
frontman for
The Cramps

devotion to particular facets within the genre of horror cinema. However, you can expect a future article dedicated to this attestation at a later date.

Modern Horror Rock Defined

"Psychobilly" is a style of music that has a punk-meets-rockabilly sound and 100% punk rock attitude. The term was first coined in a Johnny Cash song called "One Piece at a Time" in 1976, the same year The Cramps formed and went on to be considered the first Psychobilly band. The Cramps who had used the term to describe themselves, largely rejected this label, even though they covered numerous rockabilly tunes from

past artists of the 1950s Sun Records label. This could be due to their appearance and musical exploration, having an ever changing sound that was so very different from that of the Psychobilly culture to solidify in the following years. The band's link to horror can be heard with their inclusion on the *Return of the Living Dead* and *The Texas Chainsaw Massacre Part 2* soundtracks. Their admiration and continued love for horror fare is evident in the song titled "I Ain't Nuthin' but a Gorehound," a tribute to the godfather of gore H.G. Lewis, and in their 2004 album titled *How To Make A Monster*. In south London in 1980, a band called The Meteors arrived on the scene, and quickly became known as the first unquestionable Psychobilly band. The group was composed of a Punk Rocker, a Rockabilly and a *HorrorHound*, and this trio defined Psychobilly's interests and outward appearance. It should also be stated that a huge Rockabilly movement was occurring in the UK in the early '80s. Another important influence to this genre came in the form of the 1979 Rockabilly band The Stray Cats. Singer Brian Setzer's 1950s hair style mixed with tattoo sleeves, leather jacket and creeper shoes helped with the resurrection, and continued evolution of this style and look in the 1980s. Psychobilly has always had an affinity for horror and 1950s Americana. An example: "the enlarged pompadour" hair style made popular by Rockabilly artists of the '50s and "the mohawk" were combined to form "the quiff", this hair style and "the flattop," are often dyed bright colors and worn straight up (at heights that defy gravity), and are proudly displayed by Psychobillies today. A continued love for sci-fi and B-rated horror movies was also ever present. This brand of music is often characterized by its own unique sound created by the double bass or upright slab bass guitar. In 1989, a coffin-shaped upright slab bass was introduced by a Danish Psychobilly Horror band from



Copenhagen called the Nekromantik (named after Jörg Buttgeriet's German cult horror film *Nekromantik*). This instrument is often climbed or stood on by the performer for heightened stage presence and effect. The lyrical content of Psychobilly music often pertains to horror films mixed with black humor, sexual taboos, violence... always pushing the shock factor as far as possible. You may have also heard the

term Gothabilly. The difference between these two types of music is that Gothabilly artists choose darker themes for their music. Vampires, the occult and paranormal apparitions are often the subjects of these more depressing and atmospheric, slower styled songs. Included often are dark love ballads played with organs and acoustic instrumentation, giving a more gothic feel to the overall sound of these bands.



However, they seem to often show more of a classic styled horror theme adoration. Other notable bands from both the Psychobilly and Gothabilly genre include: The Demented Are Go, The Astro Zombies, Mad Sin, Ghoultown, Psycho Charger, Cenobites, Tiger Army, The Horror Pops, The Spookshow, Koffin Kats, The Young Werewolves, The Creepshow and Batmobile, just to name a few.

"Surf Rock" and Surf Music should not be considered the same, since dating back to the 1950s, Rock n' Roll and Surf Music remain very distinct and separated styles of dance and music. Surf Rock was made popular in the 1960s by both instrumental songs created by (The King of Surf Guitar) Dick Dale and the Del-Tones "Let's Go Trippin'" and Duane Eddy and The Rebels "Movin' and Groovin'." It should also be mentioned here that Duane joined Academy Award winning composer, Hans Zimmer, on the soundtrack of *Broken Arrow* for the villain's theme that was also carried over, and used again for *Scream 2*... However, before even these two innovators hit the Surf Rock scene, a band called the The Five Blobs recorded and released the theme song to the 1958 Steve McQueen sci-fi classic *The Blob*. Singer Bernie Nee was actually dubbed over several times to create this faux quintet who delivered this one hit wonder that spent three weeks on the Billboard charts reaching as high as number thirty three. The song was composed by Burt Bacharach and Mack David, and served as Bacharach's first significant hit as a

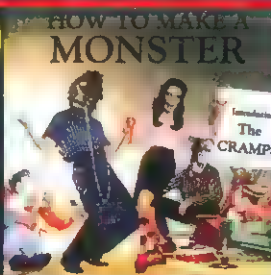


composer. The song's jazzy Latin beat mixed with saxophone and early surf guitar is a fine example of how horror helped to further bring Surf Rock music and horror movie monsters together. Del Tenney's 1964 film *Horror At Party Beach* was released mocking the beach party musicals of the 1960s. The film featured the Patterson, New Jersey based Surf Rock band The Del-Aires. The band performed songs in the film written for them by Wilfred Holcombe and Edward Earl with titles like "Zombie Stomp" and "Joy Ride." The Del-Aires are often considered the first band, to unify B-movies monsters and Surf Rock music. "Mystery Science Theater 3000" even had their

way with this, dare I say, "classic picture." The Bomboras, a 1994 all-instrumental surf band from Los Angeles, made waves with their outrageous stage performances and retro-styled punk meets-surf-sound. Wearing Tiki Heads, ceremonial 'Day of the Dead' skeleton regalia, Halloween masks, and with a display of Go-Go girls, flame spitting and Punk Rock antics (stage-diving and the destruction of their own instruments), the band made a real name for itself. A horror rocker himself, Rob Zombie who had just formed a record label called Zombie a Go-Go took notice, and signed the band. Another band to be signed to the Zombie a Go-Go label was The Ghastly Ones, formed in 1996. This horror-themed Surf Rock band presented an all horror themed stage presence. Speaking of the Zombie a Go-Go label, another point of interest was the release of the *Halloween Hootenanny* compilation, featuring the Cool Ghoul horror host himself, Zachery, and the best grouping of Surf Rock horror-inspired bands to date. Sadly, Zombie's label, unlike its owner's name indicates, has remained dead for sometime now, but maybe it will rise again?



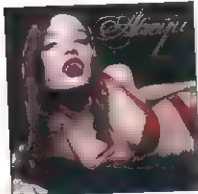
"Death Rock" was a term first used in the 1950s to



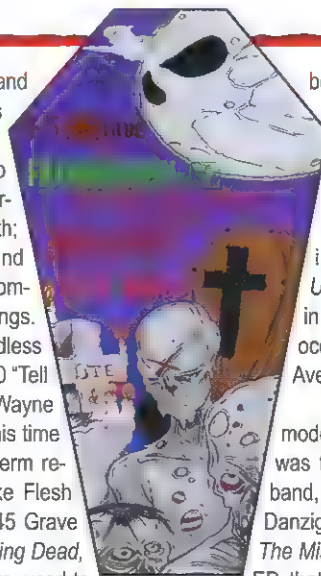


describe Rockabilly singers and bands who sang soft songs regarding teenage tragedies. These were the first songs to carry a somber, grim and morbid romantic view of death; spoken word bridges, and sound effects were also commonly found in these songs. Jody Reynold's 1958 "Endless Sleep," Ray Peterson's 1960 "Tell Laura I Love Her" and Wayne

Cochran's 1962 "Last Kiss" are a few examples and hits from this time period. Then about fifteen years later, beginning in 1977, the term re-emerged on the west coast punk scene to describe bands like Flesh Eaters, 45 Grave and Christian Death. You should remember 45 Grave from the memorable hit soundtrack song from *Return Of The Living Dead*, "Party Time." Often heard in Death Rock music are sound effects, used to create a creepy atmosphere, mixed with a humorous and cynical sense of macabre fun and chicanery. Horror television shows like "The Munsters" and "Addams Family," Horror Hosts and Zombie films are great examples and inspirations which led to the overall aesthetic of these bands. While their sound was rooted in punk, these bands achieved their own trademark sound by way of keyboard, echoing guitars, repetitive drum beats and strong vocals. The lyrics vary, mostly dealing with dark topics, often associated with goth music today; depression, isolation and death. The conveyance of complex emotions are often illustrated by way of these combined elements to form and portray the overall feel and expression of Death Rock bands. In the 1980s, the term Death Rock seemed to be overshadowed by the growing goth music movement, and was only used retrospectively in reference to early bands like Christian Death and 45 Grave, as it simply seemed to dissolve away. Post punk or goth had been around since the '70s, mostly in the UK, with bands like The Damned, Siouxsie and the Banshees, The Cure and Bauhaus, all dubbed by the UK press as "positive-punk." The Damned who formed in 1976, are credited as the first goth band, with singer Dave Vanian appearing on stage in pale white vampire inspired face paint and formal dress. The Bauhaus who formed in 1978, were also considered one of the first goth bands because of their creation of gothic horror influenced songs like "Bela Lugosi's Dead." Another British band, Sisters of Mercy, emerged in the 1980s, or as it became known: the second wave of the goth music movement. The '80s wave of goth seemed to stray from horror themes, and sounded and appealed to more of a progressive music-listening audience, than those of the early darker Death Rock genre that had helped pave the way for these bands in the US. The third wave of goth, spanning the last two decades, seemed to sway back to horror themes, with focus on not just music, but gothic lifestyle and fashion. Vampires



became the biggest influence over this newer subculture who often wear fangs and black leather. It seems that goth stopped taking notes from horror movies at this point and began to influence the new wave of films about vampires, and how they should look and interact in today's society. *Blade* and *Underworld* are notable examples of goth lifestyle and fashion seen in modern vampire films. The meshing of goth and metal has also occurred in recent years, as seen with such bands as Atreyu and Avenged Sevenfold.



"Horror Punk" is a term that is often misused to describe the modern Horror Rock genre of music at large. The correct use of the term was first introduced with the emergence of the very first Horror Punk band, The Misfits. Formed in 1976, the band was created by singer Glenn Danzig as a tribute to Marilyn Monroe, and was named after her final film, *The Misfits*. It was not until 1978, around the release of the band's "bullet" EP, that they truly adopted and created the Horror Punk persona. Danzig began to write songs about B-horror and sci-fi films while the entire band took on a more grisly appearance. Jerry Only, the Bassist, wore black make-up around his eyes and created "the devilock" hair style while Glenn painted skeletal designs on his shirts and gloves. They also adopted the 1946 Republic movie serial character and villain, The Crimson Ghost, as their "skull" mascot for the band. This iconic skull is one of the most merchandised and recognized musical images to this date. The Plan 9 label was then created, and named after the Ed Wood film (no doubt) of the same name. The band had garnered a small and very loyal fan following, they dubbed "The Fiend Club." One of the many things The Misfits are known for, was their revolving door of band members. Their first guitarist, Franché Coma, left the band during one of their early tours, and was later replaced by Bobby Steele. Guitarist stability was achieved when Jerry Only's brother, or Doyle Wolfgang Von Frankenstein, was brought into the band at the age of sixteen, after the exit (or exile) of Bobby Steele in 1980. Steele went on to form another Horror Punk band called the Undead. The addition of ex-Black Flag drummer, Robo, completed the most popular Misfits line-up. In the mid '80s, unhappy with the band's direction, Glenn began writing songs for a another band he planned on calling Danzig, but instead named Samhain. After further frustrations, including the unsatisfactory recording of the *Earth AD* album, and a new drunken drummer (Brian Damage) escorted off stage at a Halloween show in 1983, The Misfits broke up and went their separate ways. Glenn formed the before-mentioned, Samhain and kept the horror theme, but took it to a more demonic place. Samhain continued for several albums before it was renamed Danzig, only to crossover into the more popular metal music genre. Jerry Only and Doyle formed their own short lived Christian band titled Kryst The Conqueror, to counter Danzig's satanic appeal. Over the next seven years, The Misfits became legendary icons of the underground punk move-

became the biggest influence over this newer subculture who often wear fangs and black leather. It seems that goth stopped taking notes from horror movies at this point and began to influence the new wave of films about vampires, and how they should look and interact in today's society. *Blade* and *Underworld* are notable examples of goth lifestyle and fashion seen in modern vampire films. The meshing of goth and metal has also occurred in recent years, as seen with such bands as Atreyu and Avenged Sevenfold.

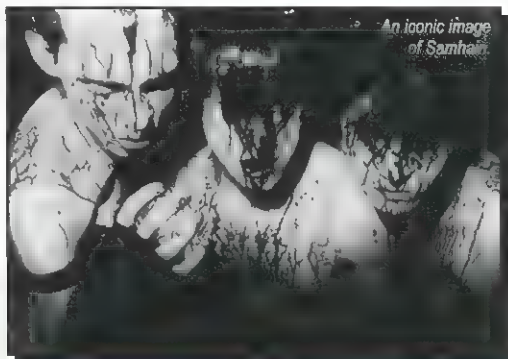
"Horror Punk" is a term that is often misused to describe the modern Horror Rock genre of music at large. The correct use of the term was first introduced with the emergence of the very first Horror Punk band, The Misfits. Formed in 1976, the band was created by singer Glenn Danzig as a tribute to Marilyn Monroe, and was named after her final film, *The Misfits*. It was not until 1978, around the release of the band's "bullet" EP, that they truly adopted and created the Horror Punk persona. Danzig began to write songs about B-horror and sci-fi films while the entire band took on a more grisly appearance. Jerry Only, the Bassist, wore black make-up around his eyes and created "the devilock" hair style while Glenn painted skeletal designs on his shirts and gloves. They also adopted the 1946 Republic movie serial character and villain, The Crimson Ghost, as their "skull" mascot for the band. This iconic skull is one of the most merchandised and recognized musical images to this date. The Plan 9 label was then created, and named after the Ed Wood film (no doubt) of the same name. The band had garnered a small and very loyal fan following, they dubbed "The Fiend Club." One of the many things The Misfits are known for, was their revolving door of band members. Their first guitarist, Franché Coma, left the band during one of their early tours, and was later replaced by Bobby Steele. Guitarist stability was achieved when Jerry Only's brother, or Doyle Wolfgang Von Frankenstein, was brought into the band at the age of sixteen, after the exit (or exile) of Bobby Steele in 1980. Steele went on to form another Horror Punk band called the Undead. The addition of ex-Black Flag drummer, Robo, completed the most popular Misfits line-up. In the mid '80s, unhappy with the band's direction, Glenn began writing songs for a another band he planned on calling Danzig, but instead named Samhain. After further frustrations, including the unsatisfactory recording of the *Earth AD* album, and a new drunken drummer (Brian Damage) escorted off stage at a Halloween show in 1983, The Misfits broke up and went their separate ways. Glenn formed the before-mentioned, Samhain and kept the horror theme, but took it to a more demonic place. Samhain continued for several albums before it was renamed Danzig, only to crossover into the more popular metal music genre. Jerry Only and Doyle formed their own short lived Christian band titled Kryst The Conqueror, to counter Danzig's satanic appeal. Over the next seven years, The Misfits became legendary icons of the underground punk move-

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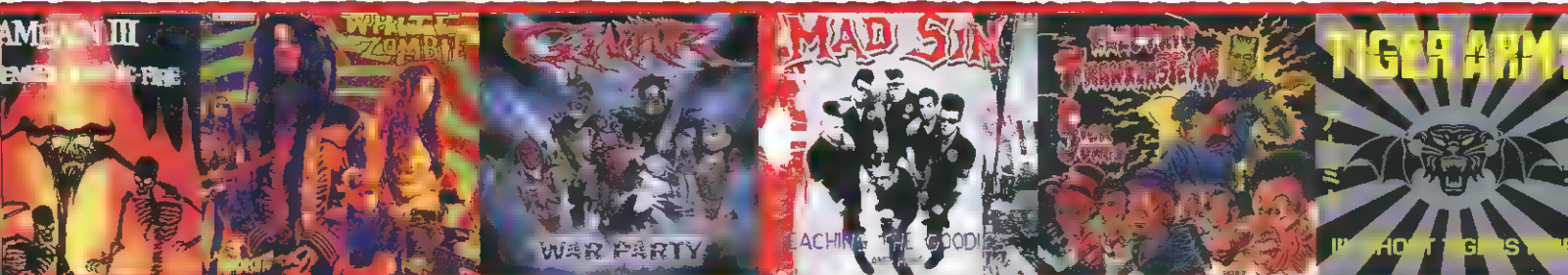
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A group photo of the classic Misfits line-up.

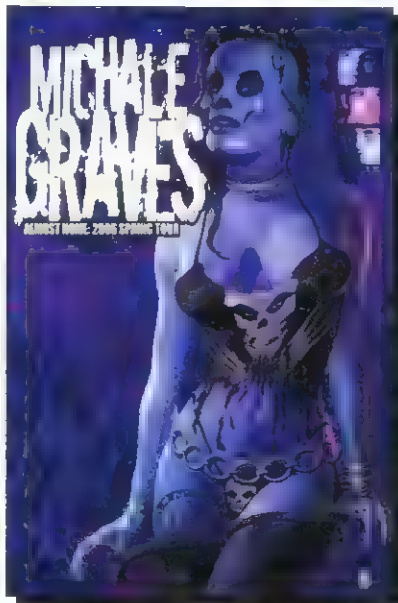


An iconic image of Samhain.





ment and a cult phenomenon. All of this contributed in part to Samhain's continued success, word of mouth, a record deal with Rick Rubin's Def American record label (which resulted in Danzig's mainstream acceptance with his hit song "Mother"), and metal band, Metallica's visible show of respect in nearly every picture of the band (donning Misfits tees and riding Misfits-adorned Zorlac skateboards). Metallica even went so far as to enlist Misfits' artist Pushead to create the art used on their tour shirts. Jerry Only, after a lengthy legal battle with Danzig over songwriting credits, reached an out-of-court settlement that allowed him the use of the band name The Misfits, including all images pertaining to while sharing merchandising rights with Danzig. Retaining Kryst the Conqueror drummer, Dr. C.H.U.D., Doyle and Only found a new singer in nineteen-year-old Michael Emanuel who became known as Michale Graves. In 1997, they released their new album titled *American Psycho*. The album was somewhat rejected by original Misfits loyalists, but found a new audience with the next-generation punk resurgence going on at the time. A second album was released in October of 1999, titled *Famous Monsters* and may be the finest examples of modern Horror Punk music. The album features songs based on movies: *Pumpkinhead*, *King Kong*, *The Crawling Eye*, *Die Monster Die* and came complete with a Basil (*Famous Monsters Magazine*) Gogos painted cover.

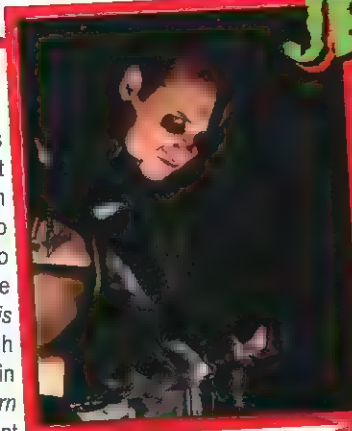


After the release of *Cuts from the Crypt* in 2001, this era of The Misfits came to a close due to inner turmoil, resulting in Graves and Dr. Chud leaving the band. Doyle took an indefinite hiatus from performing, and has been rumored as of late to return with his upcoming project, *Gorgeous Frankenstein*. Jerry Only went on to reform The Misfits, yet again, taking over lead vocals, in addition to his bass duties. The rest of the new band line-up consisted of punk veterans Marky Ramone (of who else: The Ramones) and Dez Cadena of Black Flag. These "new" Misfits toured in support of the twenty-fifth anniversary of the band, and released the album *Project 1950* in 2003. Michale Graves and Dr. Chud reunited during this period to form the band simply titled, Graves, and

released the album *Web of Dharma* before splitting up. Graves continued to sing, but with the band Gotham Road, before leaving to further his own solo career. In 2005, he recorded *Punk Rock is Dead for Horror High Records*, and later in 2006, released *Return To Earth*. Dr. Chud went on to front his own Horror Punk band called Dr. Chud's X-Ward. Most Horror Punk bands, all stem from the Misfits' punk-meets-doo wap sound, striking out by playing cover songs, and imitating the Misfits' look, and lyrical admiration for horror movies. Many of these myriad imitators, over time, have become matured innovators of this sound, with lyrics sometimes based on horror films, often overlooked. Many of these bands even abstain from the use of the term Horror Punk, and would rather be simply classified as Horror Rock due to their diverse musical expression, experimentation and execution. Some of the bands to emerge from this system of thought are Blitzkid, Calabrese and The Death Riders. The added excerpts and intros of movie quotes into songs have also come to define a new generation of Horror Rockers. Some Horror Rock bands also have such a unique sound that they can not be

labeled under the four before-mentioned genres, and often fall into the looser term of Horror Rock. Notable Horror Punk and Horror Rock bands not mentioned above from past and present include: Electric Frankenstein, Balzac, Wednesday 13, Diemonsterdie, The Creeping Cruds, Mr. Monster, The American Werewolves, The Crimson Ghosts, The Other, Nim Vind, Coffin Draggers, The Order of The Fly, Zombina and the Skeletones, Rezurex, The Monsters, Frankenstein Drag Queens From Planet 13, Eerie Von, The Groovie Ghoulies, The Coffin Caddies, Wake Up Dead, and the list just keeps going and growing...

We hope this article clearly shows how horror and music have merged together over the many decades to form the singular sound and genre of music coined Horror Rock. Now let's hop in the hearse, crank up the radio, and head to the cemetery to put the fun back in FUNeral! 🐾



In the spirit of the thirtieth anniversary of The Misfits, we spoke with Jerry Only about the horror movies of past and present, and music to get insight on what's up with this Horror Punk legend.

HorrorHound: What is your earliest or first horror movie memory?

Jerry Only: *Godzilla*, I saw it when I was three or four, and it prompted me to go out, and buy a *Godzilla* model kit from Aurora which I assembled at age four. I was always a big dinosaur fan, and it doesn't get much bigger than *Godzilla*.

HH: You reportedly wrote the song "Scream" for the Wes Craven film of the same name. Can you tell us more about that?

JO: Wes Craven actually wanted us to do a song for his movie *Wishmaster*, but we had seen the film, and didn't have anything on hand that we felt fit. We knew he was making *Scream 2* at the time, and we had a song we had already been working on that we felt would be a good fit for it. We submitted the song, but never heard back.

HH: You worked with George Romero who directed your video for "Scream," and then the Misfits appeared in the film *Bruiser*. What was that experience like for you, and how did it come to fruition?

JO: The experience working with George was great, but our record label at that time threw a lot of stumbling blocks our way. Basically, we came to an agreement with George to trade our services. The Misfits would appear in *Bruiser* and George would direct our video for "Scream." Hard work and perseverance paid off, and we were both very happy with the results.

HH: The Misfits are regarded as "the fathers of Horror Punk." What are your thoughts on that, and name some bands that you feel are the finest examples of "HP"?

JO: We saw something we thought was us, and we went straight for it. We tried to focus on the B-movie mentality of the 1950s which gave us an aura of being mature, but reckless at the same time. This seems to have gained the respect of classic horror fans, yet still appeals to the younger horror fans looking to find their roots, or something new we've created from that. I think one of the finest examples is Balzac who have consistently evolved since we first encountered them. They have spawned a whole new audience of fans that might ordinarily not have ever been exposed to them. Balzac is probably the closest relative to what we started thirty years ago, and I'm proud of them.

HH: Do you feel The Misfits have influenced Psychobilly music over the years?

JO: I love Psychobilly, and would say we may have influenced it a little bit with songs like "American Nightmare."

HH: The devilock hairstyle was your creation. Where did the idea come from?

JO: Elvis and Superman, then later Squiggy (from "Laverne and Shirley") ripped it off.



COMICS RETURN TO HADDONFIELD

Compass International Pictures, Inc. and Devil's Due Publishing join forces to launch a "bone chilling" comic book series based on the original *Halloween* movie! With the 30th Anniversary of the *Halloween* franchise fast approaching, the property has enjoyed a long and healthy success, and Devil's Due Publishing is proud to be telling the new horrific tales of slasher, Michael Myers. "We've done a number of horror titles in the past, and I love them all, but there's something extra special about bringing the original film to the comic page,"

said Josh Blaylock, President of DDP. "He's the big daddy of hard-to-kill slashers."

Compass's Malek Akkad has been working closely on the new *Halloween* film to be released in 2008, but despite his busy schedule was personally involved in selecting Devil's Due for the property's new comic home. "Devil's Due has a track record for quality horror comics perfect for *Halloween*, and we are working closely with them," said Akkad. "It is important to us to bring a sense of the original Michael Myers film to this series."

Look for story creator announcements and continued *Halloween* comic book series news next issue.

FREDDY VS. JASON VS. ASH!

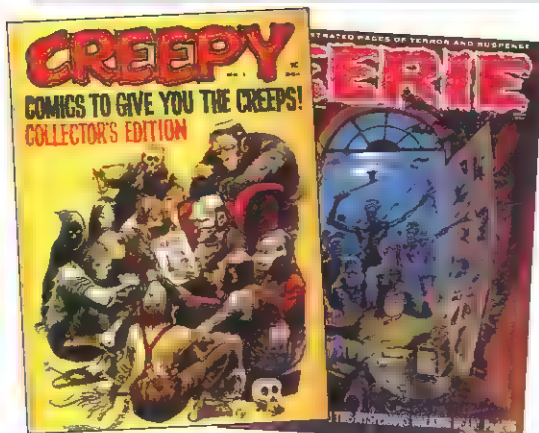
As if one big announcement wasn't enough - Dynamite Entertainment has turned what could have been a boring and repetitive attempt at bringing a horror icon to comics into a phenomenon that quite frankly - tops itself with every turn. Ashley Williams has fought off the deadites, battled with the Re-Animator and Darkman... went toe to toe with the likes of *Frankenstein* and *Dracula*, and more recently co-headlined one of the coolest crossovers in comicdom - *Marvel Zombies VS Army of Darkness*. Now that Ash is tackling a singles career in comics yet again (thanks to the new min-series *From the Ashes* (see above) it was only a matter of time before Dynamite came up with an award-worthy idea. They have teamed up with DC Comic's Wildstorm branch to present the movie that never was. *Freddy VS Jason VS Ash!* Written by James Kuhorn, and based on the script for the unproduced feature film, the comic will feature three interlocking covers by J. Scott Campbell for issue 1, and covers by Eric Powell for #2 thru #6. Look for more information, including cover images and release date information next issue!



Chuckie continues to slice up the competition with his Devil's Due Publishing comic book release simply titled: *Chuckie*, based on the *Child's Play* film series. Shown at right are the normal and photo variant covers for issue 2 as well as the normal and photo covers for issue 3 in the miniseries



The "icons" of horror (Freddy, Jason, Myers, Chuckie) aren't the only horror movie comics currently in stores. Make sure you check out Zenescope's continuing *Se7en* and *Final Destination* comic book mini-series which continues throughout the end of this year. On top of that - The *Marvel Zombies* are still at it. Currently in print is a new story-arc in *Black Panther*, which sees the character (and friends) transported into the *Zombie* universe!



Remember *Eerie* and *Creepy*? Then you are going to be pleasantly surprised to hear that Dark Horse Comics recently announced they will be releasing archive editions of both the '60s and '70s *Creepy* and *Eerie* magazine material from Warren Publishing, and are planning new comics based on both titles.

This licensing deal will

also encompass select film and TV development, and merchandising. Many of today's brightest stars will lend their talents to the venture, including horror legend Bernie Wrightson and modern master Steve Niles (*30 Days of Night*). Dark Horse has set a tentative release date for the comics in early 2008

Before they take on the chainsaw-wielding Ash (*Army of Darkness*), Wildstorm continues the regular-release, *A Nightmare on Elm Street* and *Friday the 13th* comic book series while spinning off a couple new mini-series, *Friday the 13th: Pamela's Tale* (which gives insight on the birth of one of cinema's biggest horror icons) and *The Texas Chainsaw Massacre: Cut and About a Boy*.





Fangoria Comics pushes out the first of many new comic book titles including the original tale: "Bump" (which is set to be turned into a film of its own, sometime in the next year) and Robert Kurtzman's *Beneath the Valley of the Rage* which is a prequel to his new *GoreHound* feature film (see last issue). "Bump" and "Rage" are both four-issue mini-series, with variant covers to boot!



Limited to 3,000 copies worldwide, *GUTS* is a new hard-cover book showcasing the work of award winning photographer Tim Palen, who has created artwork and campaigns for Lionsgate's films. This 110 ten page book (which comes shrink wrapped in a meat tray) includes commentary by filmmakers, posters, production stills and location photos from such films as *Saw*, *High Tension* and *Hostel*. The book cost is \$54.00 shipped in the US. For more info and how to order, go to www.babytattoo.com.



Above: New non-movie horror fare comes in the form of Image Comic's *Creature from the Depths*, "Legion of Monsters," *Satana* and *Morbus* (from Marvel), the continuation of Dynamite's "Raise the Dead" comic series and a musician horror title called "Gene Simmons's House of Horrors." Shown at left: Geoff Isaac and Gordon Reid presents: *It Came from the Kitchen*, a sci-horror collection of famous recipes from year's back, from Bela Lugosi's Cabbage Rolls to Ray Bradbury's Peach Kuchen. Currently available at bearmanormedia.com.



Are you a cynical necrophile, and the publishing world just does not seem to cater to your sick erotic sensibilities? Then, we have some good news for you. Deaditor R.S. Rhine and his sick staff presents *Girls and Corpses Magazine*! What started as an audacious internet endeavour has finally manifested into a tangible travesty for all to bare witness. Packed with photos of hot honeys and cold cadavers exhibiting cordial compatibility, plus: Interviews, comics, distorted product ads and more fun than you can point your necrotic finger at! The first two issues are currently available with covers featuring Sheri Moon Zombie and *Halloween* star Danielle Harris. To order go to www.girlsandcorpses.com.

STRANGELAND

With Fangoria Comic's all-new *Strangeland* tale "Seven Sins," now in stores - we thought this was a great time to catch up with mini-series writer Jesse Blaze Snider to learn more about the further adventures of Captain Howdy!

HorrorHound: How did the whole project come about and land at Fangoria Comics?

Jesse Blaze: I've spent the last five years or so working with other publishers, such as Marvel, yet things never seemed to move forward for various reasons. Scott (Licina; publisher at Fangoria Comics) got a hold of one of my scripts and contacted me. He originally wanted me to do something creator-owned, but I thought nobody really knows who I am, so I said "let's do a *Strangeland* comic, since people already know the property and will be interested in reading it, as opposed to some book they never heard of." If things worked out then later on I could do something creator-owned. I asked my dad [Dee Snider] if it was okay to mess around in his backyard, so to speak, and he said yes. Scott liked my idea for the book and the rest is history!

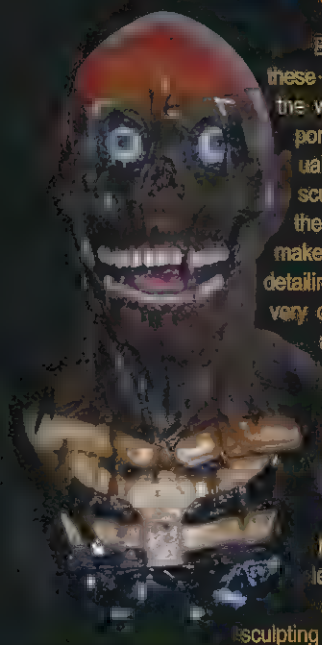
HH: For years there has been talk about a sequel or prequel to *Strangeland*. Does this comic have any relation to those pre-existing ideas?

JB: A few things actually, but not in-line with the sequel. They were originally going to immediately do a sequel to *Strangeland*. Most people don't realize just how successful *Strangeland* was. It was the number one Blockbuster rental of its time. It was constantly being rented out, more than anything else at the time. Thanks to an Enron-type incident [with the film studio], licenses were held up, and the sequel was dead in the water. My father finally got the rights back, and soon they will be releasing a director's cut of the movie to DVD with new footage that will lead into a sequel. Nothing from that sequel is in the prequel comic I wrote. There were things I knew about *Strangeland* that I know didn't make it into the original movie that I loved. One of those things was the original ending to the movie. There was a gothic merry-go-round that burns down and the studio liked the idea, but it would cost a lot of money, just to burn it down. It got cut from the movie, but this comic has no budget, so I started with the end result being a burning-down of the merry-go-round.

Check out www.horrorhound.com for more of this interview!

MAKING MONSTERS WITH MONTE WARD

an artist spotlight



Each issue, we strive to present an artist in these very pages, to give readers an inside look at the work and influences surrounding each artist's portfolio. A personable commentary on an individual's body of work which encompasses either sculpt, paint, pen or abstract tangible visions... In the sixth issue of *HorrorHound Magazine*, mask maker and painter Monte Ward created an article, detailing the step-by-step process in developing your very own mask, from beginning to finish which also happened to turn our *HorrorHound*

"mascot" into a three-dimensional latex mask (which we proudly present on convention stops around the US). Since this article, Monte has added a new level to his art - a series of custom detailed horror movie dolls that have evolved into full-blown collectible poseable figures. This exciting new foray into

sculpting and design is but a recent reason added to our interest in

bringing Monte's work into our Artist Spotlight series, along with his off-kilter sense of humor which is ever-present throughout this interview, as we have a little fun with him. We stole these few minutes away from his life to give you, the readers, another exciting look into the world of an artistic *HorrorHound*, and hopefully allow him the opportunity to help influence, aide and abet future artists and their creations! Enjoy!

HorrorHound: Have you ever had sexual relations with a corpse?

Monte Ward: Yeah, hasn't everyone at one point? But it was consensual.

HH: How old were you when you started painting model kits?

MW: I was young. The first one was a re-issue Arora Mummy. I also had the 'make your own monster' set that you could make your own monsters

and paint them. Then when I was in my mid-teens, I started airbrushing. I was doing T-shirts and stuff like that, and I started painting old Halloween masks and props that I owned, and got back into painting higher-end monster model kits. It was just a natural progression into making my own masks and models.

HH: Have you received any formal art training, or are you mostly self taught?

MW: I've never had formal schooling or classes. I have picked up a few things here and there from friends that are good artists, but mostly on the technical side of things like mold making and casting.

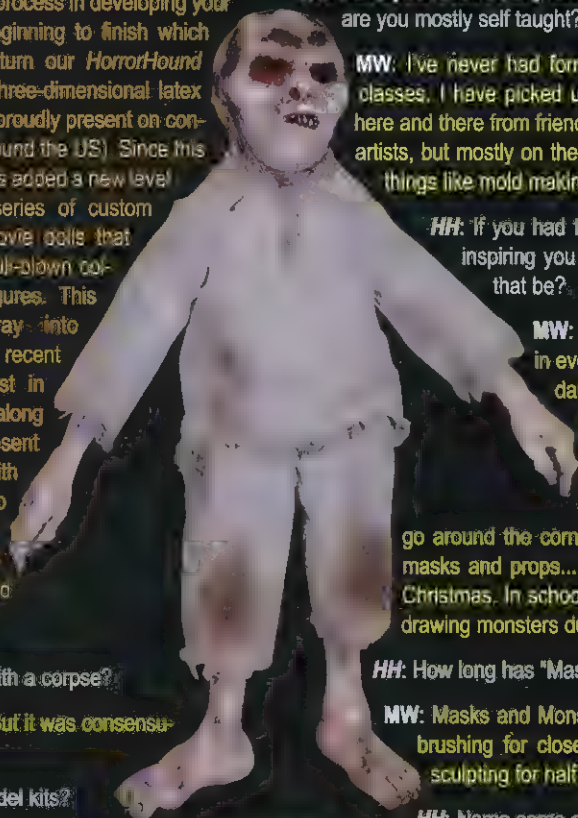
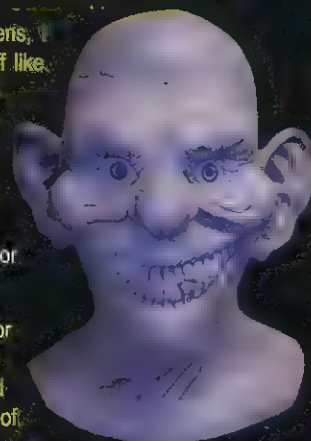
HH: If you had to credit any one thing, or any one artist for inspiring you to start at a young age, who or what would that be?

MW: My parents. They have always supported me in everything I've done. I was always drawn to the darker side of things. I would side with the villains and monsters. Some of my fondest childhood memories are of my father taking me to the local five and dime to get the new issue of *Fango* and *GoreZone*, and then we'd go around the corner to the costume shop, and look at all the masks and props... I'd get monster masks for my birthday and Christmas. In school, I was the kid that always got in trouble for drawing monsters during class.

HH: How long has "Masks and Monsters" been in business?

MW: Masks and Monsters was established in 2004. I've been airbrushing for close to thirteen years now, but I've only been sculpting for half that amount of time.

HH: Name some artist who continues to have a large influence on you and your work?





Frank Frazetta, creature designers like Steve Wang, Carlos Huante, Chet Zar, and modelers like Nirasawa and Takaya.

HH: What is your favorite medium of work: mask making or painting models?

MW: I don't prefer painting or sculpting over one or the other, sculpting is where the creature is born, and the painting is where it comes to life, in that respect I would say that painting is more rewarding in that it's the final step. But, you can't have one without the other. Most of the time, I like sculpting in 1:1 life-size scale or larger, there's more room for detailing and design. I enjoy working in smaller scales as well. It allows me to create full figures and more monstrous pieces.

HH: You continue to make some outstanding masks like the *HorrorHound* mascot seen in our sixth issue. Do you enjoy creating original pieces more, or trying to capture or put your own spin on monsters designed by others seen in past films?

MW: I prefer original designs over re-doing something that's already been done before, that's why the few times I've done pieces of known characters, I always try to add to it, whether to improve upon it, or to just make it my own.

HH: What is your least favorite part of the mask making process?

MW: There's a part that's not fun? No, it's always got to be the mold making, it's one of the most important steps and an art form in itself, but it's just technical. It's done the same way every time, that's why it's not one of my favorite steps.

HH: You often do commissioned work, painting and creating pieces for collectors. Can you tell us about some pieces that you have really enjoyed working on in the past? and why?

MW: The best commissions are when the client lets me have a lot of freedom to do something original, and off the wall, win

MW: I'm sure a lot of the horror movies I grew up on have some influence even on the stuff I do now, people like Steve Wang, Matt Rose, Rob Bottin, Greg Nicotero and Rick Baker. There are a lot of really great unknown artists whose work I find very inspirational, some of the more established artists that really influence me are Bernie Wrightson, Brom, Simon Bisley,

something that everyone is familiar with. A good example of that is the Mike Hill *Nosferatu*, the client just let me do whatever I wanted to. Again it's a recurring theme with me, I don't like rehashing something that's already been done, that's boring to me.

HH: Many model kits you have painted up have appeared

either on the cover of or as step-by-step articles in *Kit Builder Magazine*. How did you end up working with them?

MW: My relationship began when a friend of mine started doing articles for them, and told them about me. I've been writing step-by-step painting articles for them ever since. That was about four years ago.

HH: Your pieces have a very intense attention to detail. Is this something that comes natural, or do you go the extra mile on purpose to take the piece as far as you can?

MW: It's always been there, so I guess it comes natural. If you're going to do something, you should do it right.

HH: Do you have an airbrush of choice that you prefer? Are there any other tools of the trade or brands that you highly recommend?

MW: I use an Iwata HP-BH these days. I really like their airbrushes. They have great control and are work horses. As for paints, I love the Life Tone-Freestyle airbrush paints, they have a strong adhesion and are very durable, that's important when someone is wearing your art on their head.

HH: Can you pass on a secret tip that you have picked up over the years that has helped you the most?

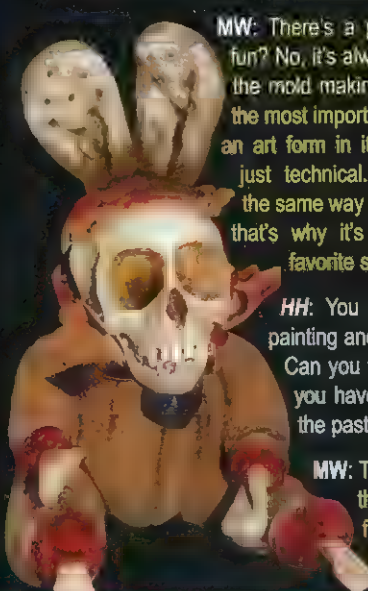
MW: Always wear clean underwear!

HH: What is the best advice you can give to aspiring artists who are getting into painting, sculpting and mask making right now?

MW: Study anatomy! That really makes a difference. That's where a lot of people have trouble. If the anatomy isn't right, then it's going to look fake.

HH: What is your all-time favorite horror film and why?

MW: Nobody has just one! I like a lot of the older horror flicks that have a sense of humor: *Frankenhooker*, *Brain Damage*, *Night of the Creeps*, *Return of the Living Dead 1 thru 3*, *Dead Alive*, *Killer Klowns from Outer Space*... I'm also



ARTIST SPOTLIGHT:

a big GoreHound, and Fulci fan! FULCI RULES!

HH: Can you tell us about some new and exciting projects you have lined up for the future?

MW: It never stops! There are a lot of figures, masks and models planned for the future.

HH: You have your own special brand of iconic custom dolls. How long have you been creating them?

MW: The dolls/figures started with my *Zombi* doll, just after I started *Masks and Monsters*. The figures have given me an outlet to do more obscure film characters that mainstream toy companies have ignored. They are all characters that I feel are underrated, and I want to have myself.

HH: Who does the beautifully detailed outfits for these dolls, you or a seamstress?

MW: I have a group of trained monkeys that make them, they work for bananas.

HH: Gives us your definition of what makes a doll a doll and an action figure a figure?

MW: Clearly, a doll has a soft body, and an action figure can hold a pose. It makes sense that an action figure has action.

HH: Are there any artist friends who have helped you, and inspired you over the years that you would like to mention?

MW: Above everyone else, I have to credit Casey Love with influencing me to start sculpting and mask making, he gave me my first sculpting tools, and continues to share new techniques with me. I still use the tools he gave me to this day, thanks again Bro.

HH: Anything you want to say to the fans of your work and the HorrorHounds reading this magazine?

MW: I hope you enjoy my art. I'm very lucky to be doing something I love for a living, and without the support of all of you, that wouldn't be possible, so thank you all!

To see more of Monte's amazingly detailed works of art (as well as for ordering, commission and portfolio details) please visit his official website at www.masksandmonsters.com.

The following pieces were not sculpted, but painted by Monte Ward: Burned Marion (Page 44), Maskbottom, Nefertiti, sculpted by Mike Hill (Page 45) and Angelique. Sculpted by Bob Causey (seen above).

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HORROR'S HALLOWED GROUNDS

: HALLOWEEN

by Sean Clark

In 1978, John Carpenter directed what has become his definitive film, *Halloween*. The movie was written by Carpenter and his then-girlfriend Debra Hill who also produced the film. For two decades, it stood as the highest grossing independent film ever made, having taken in over two-hundred times its original budget of \$300,000. After the film's release, the next several years were littered by a wave of copy-cat slasher films. *Halloween* has spawned itself a total of seven sequels to date, the most recent being Rob Zombie's remake.

The first three *Halloween* films were shot in California, and then the next three in Utah. They returned to California for the seventh installment, *Halloween: H20*, and then ventured to Canada for *Halloween: Resurrection*. Most recently they returned to beautiful South Pasadena, California for the remake.

Halloween was the first filming location I ever went out in search of. Sometime around 1994, I had read a retrospective article on *Halloween*. In the article, John Carpenter mentioned filming on a street called Orange Grove. He also mentioned most of the filming had taken place in South Pasadena. Now remember, this was before the rise of the internet and when this type of information was not at your fingertips. So I had to do it old school. I pulled out my Thomas Brothers Map, and looked up an Orange Grove in South Pasadena. Little did I know at the time that the Orange Grove Carpenter referred to was actually in Hollywood, and not in South Pasadena; however, this mistake and a little luck lead me to my first location find.

I found an exit for an Orange Grove Avenue off of the 110 Freeway in South Pasadena, so that is where I started. There are no *Halloween* locations on this street; however, less than a mile from this exit, beats the heart of the fictitious town of Haddonfield, Illinois.

We drove up and down Orange Grove looking for anything that resembled a house used in *Halloween*, but there was nothing. We followed Orange Grove to El

Centro, and took a left and then a left, on Meridian, just to make a loop to get back on the freeway and head home. Suddenly, it was like I could hear Blue Oyster Cult jamming out "Don't Fear the Reaper" as both my friend and I immediately recognized the stone formation in the middle of the street. Just like Annie and Laurie had, we were headed right towards the hardware store.



Nichol's Hardware now and then.

Our first location is Nichol's Hardware store. The hardware store is located at 966 Mission Street, at the corner of Mission and Meridian Avenue. Currently the location is a restaurant. So yes, you can eat at the hardware store from *Halloween*!

My friend and I were both really excited that we had actually found something from the film. While he was taking more photos, I glanced across the street to the opposite corner, and couldn't believe my eyes... it was the Myers house!

I had heard the house had been moved from its original spot, but had no idea it was moved right across the street from the hardware store. As we stood outside in awe, a man walked out, and asked us

if we were *Halloween* fans. He introduced himself as the owner. He told us that he was also the owner during the filming of *Halloween*. Across and down the street, he pointed to where the Myers house originally stood, telling us how they had to remove about ten feet off of the back of the home.

In *Halloween* when you see the point of view of young Michael, go from the front of the house to enter in the rear, you may notice he passes three windows. If you look at either side of the Myers house today, you will see that instead of three windows across the bottom there are now two. This is because of the section that was removed during the move. The current address of the Myers house is 1000 Mission Street, at the corner of Mission and Meridian.

Currently the house is divided up into four units, and is being rented out for office space. The original address of the Myers house was 709 Meridian. Since I first discovered these locations in 1994, many of them have gone through major changes in the subsequent years.

In the scene where Laurie is walking to the Myers house to drop off the key, she is coming from Magnolia Street and crossing Meridian Street. Magnolia continues on the other side of the road, a couple of houses down.

This is where Tommy is running up to meet Laurie. This is the opposite corner of Magnolia and Meridian.

They then head toward Mission Street to the Myers house. The entire block on this side of the street from Magnolia Street to



The Myers house in its current location and its former location.



The corner where Tommy Doyle greets Laurie.



The remodeled Haddonfield High School.



A gate now blocks the famous hallway.

Horror's Hallowed Grounds



The Strode House.



The famous "Pumpkin Pedestal."

Mission Street was leveled, and remained vacant until 2005 when a string of brand new condominiums were built there. When Laurie leaves the Myers house, she is headed right towards the rear of the hardware store, at the corner of Mission and Meridian.

Next, we head over to where Laurie learned about important things like "fate," and that is Haddonfield High School. Haddonfield High School is actually South Pasadena High School. The area where Laurie and Lynda leave school is near the corner of Fremont Avenue and Bank Street, in South Pasadena. In 2002, the high school had a complete make over. You can see from the photos (see last page)



The gates to Smith's Grove Sanitarium.



The establishing shot of Haddonfield on Halloween.



The spot where Tommy Doyle falls on his pumpkin.



The Shape watches Tommy from the station wagon.

Hollywood Reservoir. The gate is located on Lake Hollywood Drive in Hollywood.

After Michael's escape from Smith's Grove, the very next scene is the establishing title shot of Haddonfield, Illinois. This was filmed at the intersection of Oxley Street and Montrose Avenue, looking west down Oxley.

Another location that had remained a mystery for years is where Loomis is talking in the phone booth on the side of the road. This is located at the corner of Valley Boulevard and Brea Canyon Road, in the City of Industry, CA. The area has been greatly developed since 1978, but is still recognizable.

Loomis then discovers the abandoned truck, patient gown and "Rabbit in Red" matchbook next to the railroad track. I was lucky enough to snap a picture of a train going by while I was there. You can also see the same building on the far left. Believe it or not, it is a shoe store.

how it has changed over the years.

Now, on to the Strode house. This residence actually has two addresses. It is divided into two units. Both entrances were used in the film. Laurie exits the unit at 1115 Oxley Street when leaving to drop the key off at the Myers house. She also heads for the entrance at 1013 Fairview Avenue when returning from school. The house is located on the corner of Fairview Avenue and Oxley Street, in South Pasadena.

The school where Tommy is harassed by the other boys, and drops his pumpkin is Garfield Elementary, located at 110 W. McLean Street in Alhambra. On the commentary track for *Halloween*, John Carpenter says that the interior of Laurie's classroom was shot at South Pasadena High when actually it was a classroom at Garfield Elementary that was used for Laurie's classroom in *Halloween*, sorry John.

When Tommy walks around to the front of the school, and Myers is watching him from the station wagon, you can see the



Loomis finds the abandoned truck and "Rabbit in Red" matchbook.



Laurie and Lynda walk home from school.

Horror's Hallowed Grounds



"Hey jerk, speed kills!"



Parting ways...

Located in the city of Sierra Madre on Sierra Madre Blvd., near the corner of Rancho Road is Sierra Madre Pioneer Cemetery. This is where Michael Myers stole his sister's tombstone and that damn grounds keeper doesn't finish telling his story.

Next, we follow the girls on a walk home from school on Halloween. The rock formation they pass is at the corner of Fairview Avenue and Highland Street, in South Pasadena. Laurie and Annie walk off of Fairview Avenue going north, and on to Highland Street, heading west. They use this exact same route in Rob Zombie's remake of *Halloween*.

Lynda joins them, and they cross the street still heading west on Highland Street. This is where Annie yells, "Speed kills" at Myers as he passes by and slams on the brakes.

Next the girls' route home takes us back to the title sequence intersection of Oxley Street and Montrose Avenue. The girls are now heading north on Montrose Avenue.

Lynda then heads off into her home which is located at 1027 Montrose Avenue South Pasadena, California.

The famous bush, Myers hides behind is located at 1019 Montrose Avenue.

Annie leaves Laurie to go into her home located at 1017 Montrose Avenue. This is also where Laurie is startled by Sheriff Brackett.

Last, but not least, we move on to the babysitters' houses.



The Wallace House.

Located right off the Sunset Strip in Hollywood, is a quiet little street called Orange Grove. The exterior of the Wallace house is located at 1537 North Orange Grove Avenue. The interior of this house was not used in the film. Sadly, this house has undergone a complete facelift in the past few years. Where the driveway used to go all the way to the back of the house, a new garage has been added with additional living space above it.

The house Laurie goes to for help, and they ignore her is right next door at 1533 Orange Grove.

The exterior of the Doyle house is located across the street at 1530 Orange Grove. The interior of this house was not used. The exterior of the house looks pretty much the same as it did back in 1978.

There has always been a bit of mystery as to exactly where the interiors of the Doyle and Wallace homes were filmed. If you

pay close attention to the film, you can see that they are very different houses on the inside. For example, when Bob and Lynda enter the Wallace house from the outside, you can see the house ends to the right of the front door; however, when they enter the house, there is an entire living room to the right of the front door. That is because the interior was shot across the street at 1542 Orange Grove. This served as the interior of the Wallace house. Behind this house is also the laundry room where Annie gets locked inside.

As for the Doyle house, you may notice when Laurie is begging for Tommy to open the front door of the Doyle house on the outside, the handle is on the right side and opens from right to left, but when they cut inside, the door knob is on the opposite side, and opens from left to right. This can also be



The caretaker tells Loomis a little story...

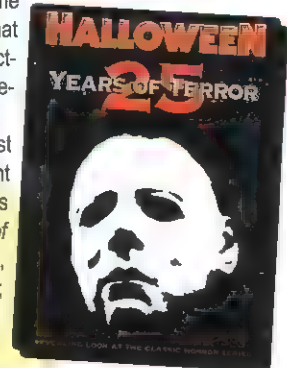


Judith Myers' tombstone is missing.

seen when Laurie leaves the home to investigate the Wallace house, after receiving a strange call from Lynda.

I spoke to Tommy Lee Wallace, the film's editor and production designer who also played Myers in a couple of scenes, and he told me that all of the interiors were shot at other houses on that same street. He couldn't remember which houses exactly, but somewhere on Orange Grove Avenue is the interior to the Doyle house.

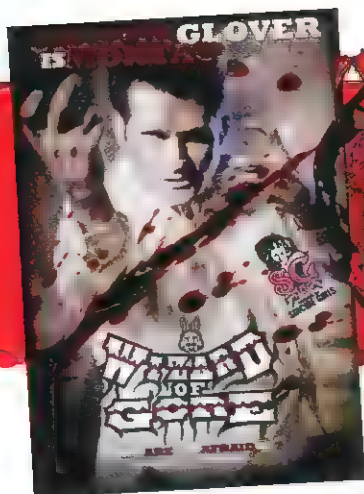
I Hope you enjoyed this look back at *Halloween*, just a little more of the night he came home! If you want more, you can see the very first episode of Horror's Hallowed Grounds on the *Halloween: 25 Years of Terror* DVD, now available in stores everywhere! Also, check out more Horror's Hallowed Grounds articles; now online at Bloody-Disgusting.com! 🩸



The infamous hedge.



The Doyle House.



Gore Hound

The term remake normally insights a sense of dread with HorrorHounds, followed by a desire to disgorge. Hollywood has been assaulting horror's iconic classics for some time now with little success, due in part to the fact that many of

these films simply do not need to be remade, or can not be improved on. A need to update these classics for a younger generation of movie goers does give this crime some validity though. In fact, low budget films can be remade with a much bigger budget, thus appealing to a larger audience. Many GoreHounds have a different view of remakes because new gore means hopefully more and better gore. When the news was announced that H.G. Lewis's nearly forty-year-old mindfuck splatter-piece *The Wizard of Gore* was being remade, both confusion and joy set in. One's head may explode thinking of how great or terrible the result could be. So here is an interview with director Jeremy Kasten to help ease our twisted grue obsessed minds, and learn more about the mind behind this remake:

HorrorHound: How did you come to direct this film, and why of all the Herschell Gordon Lewis titles was *The Wizard of Gore* chosen?

Jeremy Kasten: Originally my partners in Sick-O-Scope and I planned on making new versions (I like to call this approach "Covers" - like with songs - rather than remakes) of several of H.G. Lewis's movies. We planned on doing them fairly cheap. *The Wizard of Gore* was to be the first. As it turned out, this one film alone took so long to get made, and cost as much as we'd intended to spend on all three or four films combined. As my producer, Dan Griffiths and I learned, the lesson is that there is virtually no simple way to make a film that is worth making; each film that I truly care about requires absolute obsession to get it made

HH: Did you discuss or speak to H.G. Lewis about his feelings, or did he give any input to the remaking of his classic film?

JK: No. I truly respect Herschell and love his movies, but we were not in contact in any significant way, until after the film was completed.

HH: Crispin Glover is a very intense actor to say the least. What was it like to work with him? Did he simply fall into the role or have trouble finding his motivations when playing Montag in the gorier moments in the film?

JK: Working with Crispin was very enjoyable because he is so dedicated to his craft. He works very, very hard as an actor, and he is extremely focused on making each moment as the character as real, interesting and spot-on as possible. I don't think it was any different working with Crispin as a director in the gory or messy parts of the shooting than the parts where he is delivering long monologues. He was very involved in making both work really well. A possible exception of sorts is a scene where he was to bleed through his white tuxedo, and mop the blood up with his handkerchief. As I recall we only had two suits, so it had to be done in two takes perfectly, and as Crispin pointed out, it would take a long time to clean him up between. We decided to handle the effect as a digital to save time and, in fact, I like it as an effect better because he can clean up instantly (magically) and get bloodied all over again in the magic show.

HH: How did the Suicide Girls come to be cast in the film, and what was it like working with them?

JK: When screenwriter Zach Chassler wrote his take on *The Wizard of Gore*, he set it in the post-punk goth/fetish-y underground world of downtown Los Angeles. The volunteers/victims in Montag's shows were all naked, hot, tattooed and pierced girls from that world who get cut up by



Crispin's Montag. I had, at the time, recently stumbled onto the SG website, and shortly thereafter became a member of that community. It really was natural, for a long while I was

pitching the film to producers and financiers, explaining why it would be valuable to work with the Suicide Girls on the film. I received permission from the site to cast the girls, and each step of the way I checked in with the people who own/run the site to make sure they were cool with what I was doing. It evolved, I think that in part because we weren't creepy, and we were making a real movie, that the site is behind the film and supporting us and has allowed us to use the name, logo, etc. Working with the girls, and truly there are four main girls in the film (Nixon, Cricket, Amina and Flux), and several dozen others throughout, was a complete delight. I had a great experience with all of them, many of whom I am proud to say are true friends of mine now; I think, again this is probably due to us having good intentions. As my friend Fractal (Fractal Suicide on the site) says, there are many offers for SGs to audition for "movies" that creepy guys are making in their mom's basements - the girls are naturally cautious.

HH: Was it your intent with the remake to top the level of gore seen in the original? Did you try to give more depth to the back story of why Montag mutilates his victims, and is able to trick the audience and his victims alike?

JK: I don't think there's any purpose to revisiting or remaking a film if you don't have something new to bring to the story. Moreso, to try to top what H.G. Lewis did in 1968 would be silly. He did it so well that it made the film legendary. Simply making the movie again with updated effects seemed pointless. We did try to keep some of the psychedelic/mindfuck tone of the original while fortifying it with a compelling story about the reporter that is trying to figure out the mystery behind Montag's tricks

HH: Are you a GoreHound or avid gore film fan? Can you name some of the gorier films you have viewed?

JK: To some extent, yes. I love good horror movies. Period. I love H.G. Lewis, the classics and *Cannibal Holocaust*, *Saló: 120 Day of Sodom*, *Irreversible*, and I also love *The Wizard of Oz* and *Curse of the Demon*.

HH: How gory is the remake and will it satisfy the hardcore GoreHounds reading this article?

JK: There are some really lovely gore effects. As I said, the film is not simply made to display "gags" throughout, though. The gore is, I think, just enough to satisfy - we have burnings, beheadings, pulling guts from someone's throat, a sternum/ribcage cracked open to slowly pull out innards, and the list goes on and on. I think the gore is both original and satisfying.

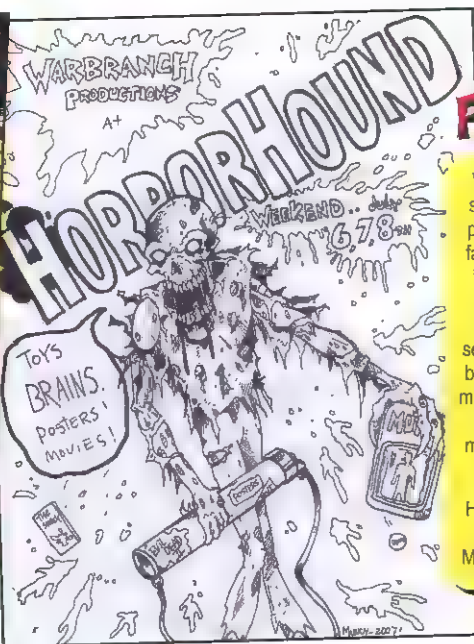
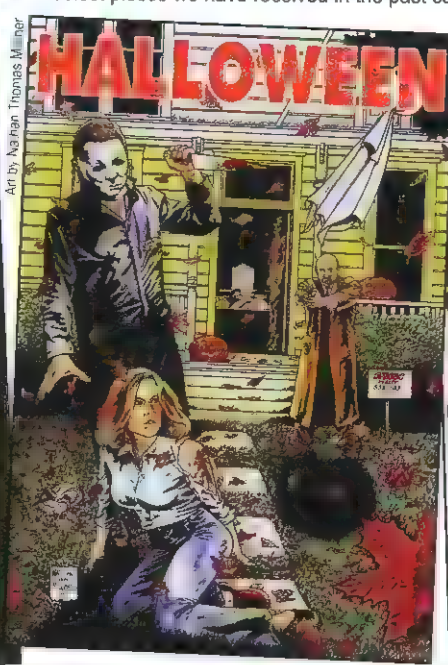
HH: In the original film, Lewis devised some very elaborate means of getting the grue to flow. Did you put a lot of thought into this or feel it was best to try to emulate what the "Godfather of Gore" had already created?

JK: The screenwriter, Zach Chassler, went out of his way to have new and original ideas for Crispin's Montag to cut up and destroy the Suicide Girls. 🐾



FANTASM

Every issue of *HorrorHound*, we like to give back to the readers - the true HorrorHounds. Whether it be in Collector Spotlights, special games, fan fiction or contests... this issue we decided, with the excess of great artwork we have been receiving on a weekly basis, to devote a small section of the magazine - our Fantasm section - to said art. Here is some of the coolest pieces we have received in the past couple months. Keep sending them to us and we will keep publishing 'em!



FAN ART

We are going to start giving away prizes to the best fan art and letters in each issue of *HorrorHound*! Make sure you send us your work by e-mailing us at mail@horrorhound.com or by snail mail to the following address

HorrorHound Ltd.
P.O. Box 710
Milford, OH 45150

FANTASM

With Rob Zombie's *Halloween* in theaters, we found the collection of Sander Cranen, from the Netherlands, to be a very interesting and well-piced display of Michael Myers-based items. At age 17, Sander is a huge fan of the *Halloween* series: not only because of the movies, but because of all the items that you can obtain. After picking up *H20* on DVD, this young man eventually pieced together the entire series on DVD, and one of the most impressive memorabilia collections we have seen outside of the US. And he is still young!



HORRORHOUND COLLECTOR'S SPOTLIGHT: SANDER CRANEN

Send us your collection pictures and it may be featured in a future issue of *HorrorHound*! Be like Sander and email us today! Send submissions to mail@horrorhound.com

SERIAL KILLERS

DISCLAIMER

HorrorHound does not seek to glorify the actions of serial killers or mass murders over the course of these articles. Our only interest is in providing some insight into the public intrigue surrounding the actions of these individuals. Our goal is to provide a history of films based on serial killers as well as the influence they have had on cinema in general. Since the year 2000, several biographic style films have been released in mass numbers and frequency, based on some of the most heavily publicized serial killer cases in the United States. Some of these films leave little to the imagination while others just begin to scratch the gritty surface of these morbid true tales.

RICHARD SPECK

by Eric Newell

Richard Speck was born on December 6, 1941, one day before the devastating US attack by the Japanese at Pearl Harbor, Hawaii. Speck was once quoted as saying, "The day I was born, all hell broke loose the next day, [it] hasn't stopped since." His father, a confidant and friend (in contrast to his strict Catholic mother) died when Speck was only six years old. Things got worse for the awkward young boy when his mother remarried and relocated the family from Illinois to Texas. His new stepfather was an alcoholic con-man who was often abusive to Richard and his family.

Throughout the course of his life, Speck had also suffered several devastating head injuries, leading post mortem examiners to claim his thought processes must have been "unimaginable." He was also afflicted with something known as the "Madonna/Whore" complex which caused him to worship women he perceived as being "pure" or "virginal." Unable to be sexually attracted to these women, Speck formed severely dysfunctional sexual relationships throughout his life. As a result of his mental affliction, he was reportedly unable to truly love anyone whom he gained sexual pleasure from. He had been suspected of committing other violent sexual crimes by authorities in the past, and had spent much time in and out of jail during his younger years.

On the evening of July 14, 1966, Phillipino immigrant and student nurse Corazon Amurao answered a knock on the door of the southern Chicago town house in which she lived with six other female classmates. The women were three weeks away from graduating. What laid on the other side of the door was not only an end to their innocence, but also America's - in what became the first mass murder of the media age.

Standing on the other side of the door was the darkly-dressed man named Richard Speck. Speck, an unattractive man with a pockmarked face, carried a nine-millimeter pistol. He forced Corazon inside the house, promising her that he only needed money in order to catch a merchant ship to New Orleans. Once inside he roused five other girls from their beds and proceeded to tie them up in one of the bedrooms, using sliced pieces of bed sheet. During this time, another student nurse returned to the apartment, making seven total hostages.

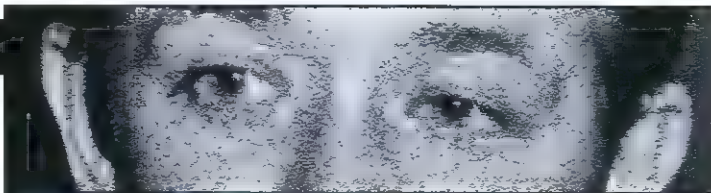
Speck, who had a history of predatory sexuality, dragged one of the women into an adjacent bedroom with intentions of raping her. There are conflicting accounts of what happened next, but according to his A&E biography, two more girls came home from dates and stumbled into the bedroom where the scene was unfolding. Frightened and having startled the would-be-rapist, the girls tried to run away. Not making it out of the bedroom, the two succumbed to twenty stab wounds between them.

Ensuring there were no witnesses, the other girls were systematically dragged from the room, raped, beaten and butchered over the next few hours; saving nineteen-year-old Gloria Davey for last, Speck brutally sodomized her with an unknown sharp object. In the end all were dead, except for Corazon Amurao, the girl who initially answered Speck's call.

Apparently, during one of his absences from the room where the girls were tied up, Corazon slipped herself underneath a bed in a dark corner, cowering in silent fear. Speck, who wasn't in a coherent state of mind (he later claimed to have blacked out from a combination of alcohol and speed) miscounted his captives, failing to account for the missing nurse. He left the apartment, and hours later after working up the courage to emerge from her hiding spot, she managed to flag down a nearby neighbor. Witnesses at the scene recall the sight of Cora on the apartment's balcony screaming in agony, "They're all dead!"

Within days, fingerprints at the scene led police to identify Richard Speck as the man wanted for the death of the eight girls. The media saturation of the case was so intense that Speck quickly ran out of places to hide. He holed up in a ninety-cent hotel in the skid row section of south Chicago for days before ultimately deciding to commit suicide. He consumed a large bottle of cheap wine, smashed it to pieces and proceeded to use one of the shards of

Hollywood has borrowed many key elements from these real life monsters and the murders they have committed, moving horror away from its science fiction roots and into the realm of reality. Films like *Psycho* (based on serial killer, Ed Gein) ushered in a new style of horror film. HorrorHounds now needed to believe that what was happening up on the screen could really happen to them outside the theater. The evolution was inevitable with current events and an ever changing complex world. You might find yourself conflicted asking, "Am I sick for watching serial killer films?" The first television broadcast film to introduce the public to a true serial killer murder case was based on the Manson murders titled *Helter Skelter*. When *Helter Skelter* aired as a two part television mini-series, in April of 1976 on CBS, it averaged 36.4 ratings/54 share over two nights and is the highest rated two-part made-for-TV movie ever. America's morbid fascination and curiosity was well documented on those two nights. Serial Killer movies can work on many levels, some as a courtroom dramas, others as crime documentaries, and mostly as creepy horror films. Let's now look at our next article to cover these maniacs and the films about and inspired by them.



glass to slash veins in both of his arms.

He was discovered soon after by the motel's janitor (some claim Speck changed his mind and cried out for help) and was sent to Cook County Medical Hospital. While treating his wounds, Dr. Leroy Smith recognized Speck from a distinctive tattoo on his arm that read, "Born to Raise Hell." He was promptly arrested and charged with the murders.

During the trial when asked who the man was who had killed her friends, Ms Amurao stood up and walked across the room and stuck her finger in Speck's face, standing almost close enough to touch him. On April 15, 1967, he was convicted on eight counts of murder, after less than an hour of deliberation by the jury. On June 5th, Judge Herbert Paschen handed down his sentence: death by electric chair.

Although sentenced to death for the murders, he was saved on appeal. On June 29, 1972 the US Supreme Court ruled that prospective jurors who were against the death penalty were systematically rooted out by prosecutors during the jury selection process. Speck was re-sentenced to over three-hundred years in prison and spent the rest of his life behind bars. He died of a heart attack on December 5th 1991, one day before his 50th birthday.

In a disturbing twist of fate, a tape uncovered by investigative journalist Bill Curtis surfaced in 1996 showing Speck and two other inmates in prison in the late 1980s. In the video, Speck and the other inmates were seen doing cocaine and engaging in sexual activity with one another. The two co-stars of the tape questioned Speck about his crimes, to which Speck can be seen responding nonchalantly. In what may be the most disturbing fact of this entire story, a half nude Speck is seen in the video wearing women's panties and having woman-like breasts. This is claimed to be the result of hormone therapy medication that was somehow smuggled into the prison and taken by Speck. The video's release caused widespread scandal within the Illinois correctional department. The victim's families were outraged that it appeared he was "having fun" while behind bars.

Some claim that he was being forced into prostitution by other prisoners at the detention facility. Still, others claim that by "feminizing" himself, Speck was able to cut out a niche in the prison and, therefore escape the fate befalling of other sexual predators in similar circumstances (see Jeffrey Dahmer). His psychiatrist in prison, who was perhaps Speck's only confidante in all his fifty years of existence, ponders whether or not what we see in this tape is Speck's own demented form of self-punishment. A way of inflicting the same type of humiliation on himself that he once inflicted on those virtuous nursing students all those years ago.

In 1966, *Time Magazine* named Speck the "Crime of the century." While thirty-five years later, after compiling a list for the end of the century, Speck's deeds only landed him a spot within the top twenty-five. Before the times of constant school shootings and widespread random acts of violence, this shocking crime eventually spawned numerous films and works of fiction.

The 1967 film *Violated Angels*, by noted Japanese *Pink* director, Koji Wakamatsu, was directly based on the Speck murders. A low budget exploitation film made in 1976 titled *Born For Hell* (AKA: *Naked Massacre*) depicted a very similar crime, showing the killer as a dejected Vietnam vet in post-war Ireland. In the 1983 Charles Bronson film, *Ten To Midnight*, a killer terrorizes a group of student nurses living together. One of the nurses escapes by hiding under a bed. In 2002, a film simply titled *Speck* was released; it was directly inspired by the murders but contains several factual errors. A new "biopic" was released in 2007 entitled *Chicago Massacre*. Speck's name (and sometimes his image) pops up in movie references from time to time, including the films *Female Trouble*, starring Divine (1974), *Serial Mom* (1994) and *Freeway* (1996). 🐾



roadkill

on the road with horrorhound

HORROR HOUND WEEKEND INDIANAPOLIS

The first-ever *HorrorHound* Weekend event in Indianapolis was a hit, thanks to the 3,000 fans, celebrities and vendors who attended the three-day celebration this past July 6-8th! Special guests such as Sid Haig, Bill Moseley, Ken Foree, Tony Todd, P.J. Soles, Chris Jericho, James Duval, Michael Bailey Smith and the Crazy Babysitter Twins were greeted by excited fans, in one of the first of such events to hit the area. Thanks to *Bloody-Disgusting.com*, fans were also treated to a host of films which had previously been unavailable in the area (see next page)! A special Horror Museum was met with eager onlookers thanks to the efforts of Rich Gonci. His famous photo-op featuring the classic "nail" trap from *Saw II* was a hit with fans who paid to have their photos taken in the demented prop. Shown here is but an example of the many vendors, fans and celebs who helped make this event special! If you missed our initial date - make sure you check out our next show this November 16-18th in Indianapolis which features guest-of-honor John Landis, among other exciting celebrities!



The convention floor gets flooded with true HorrorHounds!



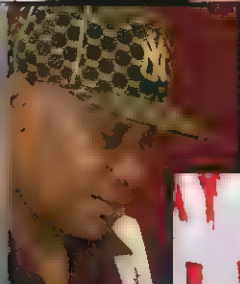
As the doors open for the weekend, fans around the block prepare for true horror bliss!



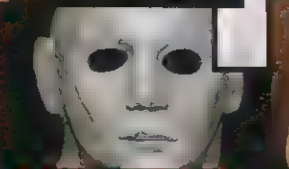
Andrew Bryniarski and fan



WWE Star Chris Jericho



Candyman Tony Todd



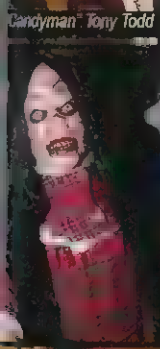
Sid Haig gives two thumbs up to the Crew from Night of the Living Podcast!



Gore artist Putrid Matt



Tommy Lee Wallace



Michael Bailey Smith



Ari Lehman "First Jason"



A very focused James Duval!



Dealers preparing for the event to start!



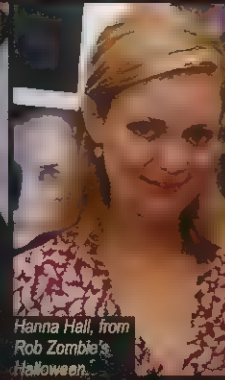
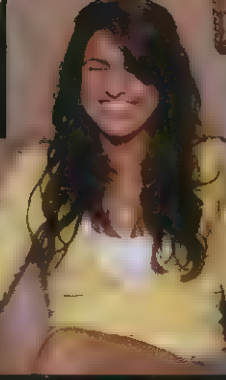
Who you gonna call?



Electra and Elise Avellan



Bill Moseley tries on the SAW trap!



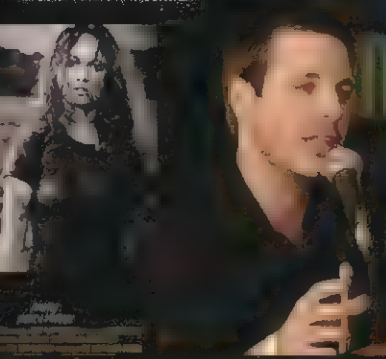
Hanna Hall, from Rob Zombie's Halloween.

ROA WOOD

HORRORHOUND WEEKEND INDIANAPOLIS

Special thanks to all the films that took part at the special Bloody-Disgusting.com presented film festival which included such titles as *Sympathy*, *The Lost*, *Pop Skull*, *Cannibal Flesh Riot*, *Devil's Trade*, *Five Across the Eyes*, *Beach Party at the Threshold of Hell*, *Automaton Transfusion* and *Black Sheep*! Not to mention special showings of Sean Clark's *Horror's Hallowed Grounds* and a sneak peek at Paul Davis's upcoming *Beware the Moon* documentary. Make sure you check out the next *HorrorHound Weekend* (November 16-18th) for more first-looks at exciting new films, such as *Girl Next Door*, *S&Man*, *Babysitter Wanted* and *Murder Party* as well as a special premiere of a finalized *Beware the Moon*!

Q&A with *Sympathy* director Andrew Moorman



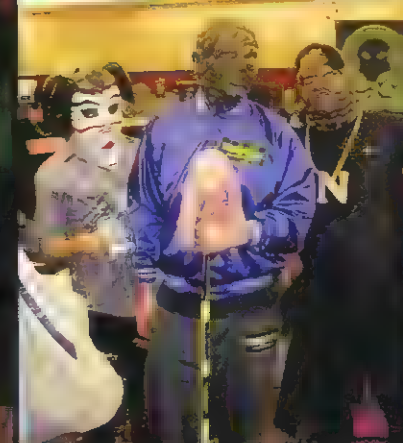
After Dark Films *Black Betty*!



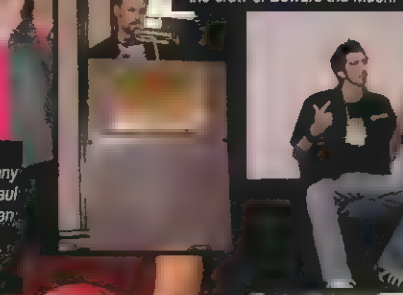
The coolest kid in the con gets into the spirit of things!



A TROMATIC Trio



A HorrorHound panel featuring the crew of *Beware the Moon*!



Wicked Pixel!

Those crazy Babysitter twins... Monte Ward with fellow psycho Walter Phelan, AKA: Dr. Satan!



A peek at what fans witnessed during three days of mayhem!



James Duval falls victim to the sadistic... Paul Davis?



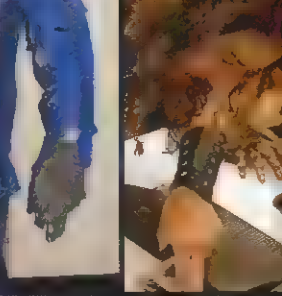
Hanna Hall falls victim to the sadistic Jigsaw killer!



Sid Haig with Captain Spaulding



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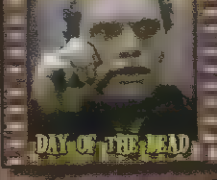
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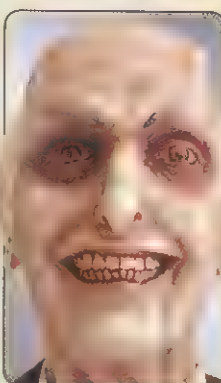
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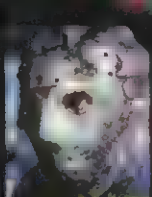
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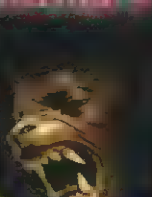
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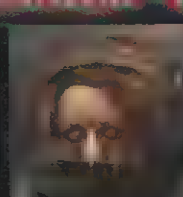
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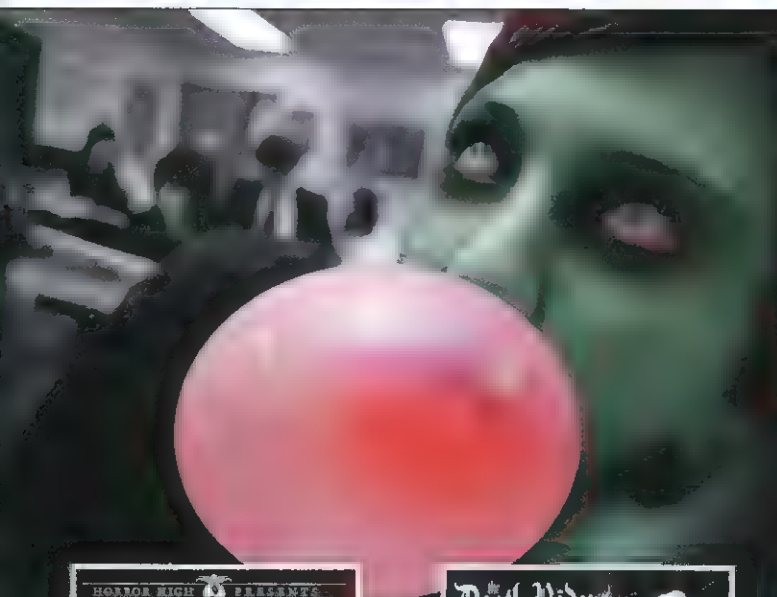
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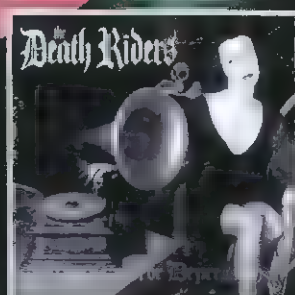
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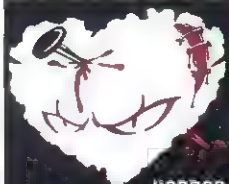
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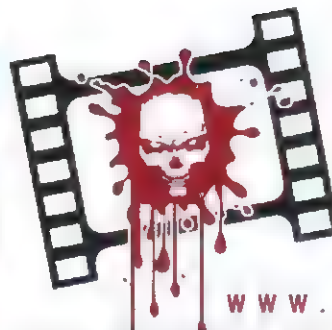
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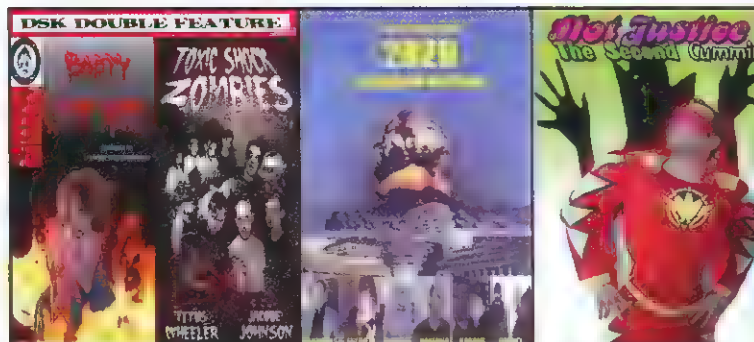
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NEXT ISSUE

How does *HorrorHound* finish out the year? We celebrate one of the greatest horror films of all time, by featuring a special cover and retrospective on this twenty-year-old film, the way only *HorrorHound* can present it! We speak with the people involved, feature exclusive photos never before published, give an exciting cover, rare memorabilia/merchandise and a special pull-out poster! What movie are we talking about? Check your local newsstands in November to find out!

On top of this, we have a special article on the classic model kit company - 'Screamin'. They produced some of the greatest pieces of merchandise of the '80s and suddenly disappeared. This special article puts a spotlight on some of the collectibles they gave us in those few, yet wonderful, years. NECA Toys have dominated the genre-side of action figure collectibles for the better part of the last five years. We take a look at how they secured their stance in the industry with a special feature article. Also: We will have a *Fantasm* feature not to be missed! *HorrorHound* catches up with a prop collector who has made a habit of collecting some of the rarest items imaginable. How does one go about obtaining an original screen-worn costume from *Hellraiser*? Find out in *HorrorHound* #9!

In movie news, a number of exciting new features are planned. Will Smith stars in the classic sci-fi horror tale, *I Am Legend*; and Tim Burton and Johnny Depp reunite on screen for the film adaptation of *Sweeney Todd*. Two classic sci-fi horror icons meet again in the sequel to *Aliens* vs. *Predator* and one of the greatest Asian horror films of the past ten years is remade for American audiences and *HorrorHound* couldn't be more excited, when Jessica Alba stars in *The Eye*. We celebrate the anniversary of an eighty-year-old lost film, celebrate movies that are missing in action, plus we take a look at some of the greatest non-horror horror films of all time... We have all this and our regular series of articles - featuring the latest action figure, comic book, mask, DVD and book news, our serial killer article, GoreHound, Artist Spotlight, Roadkill: Convention coverage and so much more! Available this November!

Want to have your company's products featured in the pages of *HorrorHound*? Contact us via e-mail at mail@horrorhound.com or check out our website at www.horrorhound.com for more information. We urge you to let us know what we may be missing. Fans can contact us about news as well - and send us letters, questions, comments and content. Show your dedication to the horror community by submitting your original art, custom memorabilia, stories, tattoos, etc...

HORROR Convention Calendar

Cinema Wasteland

October 5 thru 7, 2007

Cleveland, OH

Holiday Inn Select

(featuring William Forsythe, Leslie Easterbrook, a Michael Myers reunion and more)

Chiller Theatre Expo

October 5 thru 7, 2007

Parsippany, NJ

Hilton Parsippany

The HP Lovecraft Film Festival

October 5 thru 7, 2007

Portland, OR

Hollywood Theatre

(featuring Richard Band, Bernie Wrightson and more)

Eerie Horror Fest

October 10 thru 14, 2007

Erie, PA

Erie Playhouse

(featuring Adrienne Barbeau, Dee Wallace Stone, Michael Berryman, James Duval and more)

Rock & Shock

October 13 thru 14, 2007

Worcester, MA

DCU Center & the Palladium

(featuring William Forsythe, Angela Bettis, Hanna Hall and more)

Screamfest 2007

October 19 thru 21, 2007

Orlando, FL

Wyndham Orlando Resort

(featuring Robert Englund, Gunnar Hansen, Kane Hodder, Brad Loree, Chris Jericho and more)

Oct Comic and Horror Festival

October 20 thru 21, 2007

Nashville, TN

Tennessee State Fairgrounds

(featuring John Saxon, Chris Durand, John Duggan and more)

Dark X-Mas

November 9 thru 11, 2007

Warren, OH

The Comfort Inn

(featuring Kelli Maroney, Tony Todd, Conrad Brooks and more)

HorrorHound Weekend

November 16 thru 18, 2007

Indianapolis, IN

The Marriott East

(featuring John Landis, Shawnee Smith, Gunnar Hansen, David Naughton, Ken Kirzinger and more)

Memorabilia

November 24 thru 25, 2007

Birmingham, England

National Exhibition Centre

(featuring Michael Rooker, Mick Foley, Ron Pearlman and more)

FX 2008

January 25 thru 27, 2008

Orlando, FL

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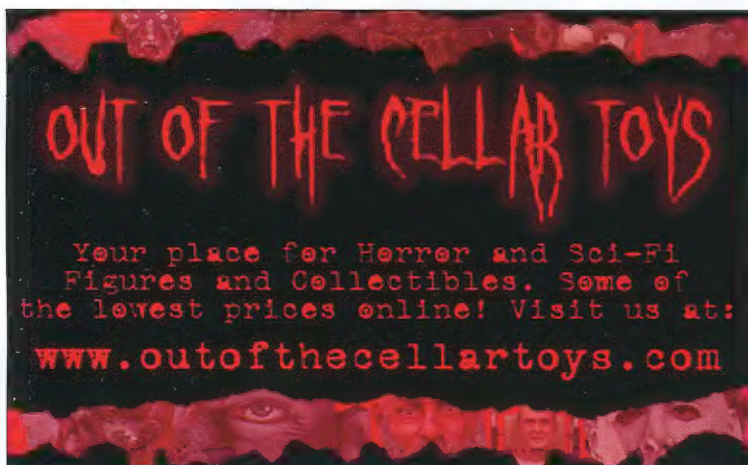
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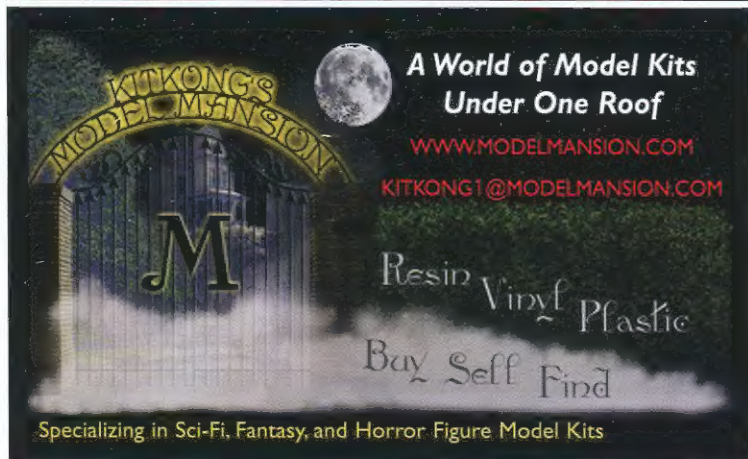
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HORRORHOUND HALL OF FAME JOHN CARPENTER'S THE THING

by Dave Kosanke

Following in the paw prints of such amazing cinematic masterpieces as *The Texas Chainsaw Massacre*, *The Howling*, *Night of the Living Dead*, *Shaun of the Dead*, *The Lost Boys*, *From Dusk Till Dawn* and *The Wolf Man* - the HorrorHound Hall of Fame can now add John Carpenter's '80s remake classic: *The Thing* to its ranks!

"I don't know what it is, but it's weird and pissed off!" Truer words were never spoken because in 1982 John Carpenter unleashed the "ultimate in alien terror" on audiences, only it took decades for fans worldwide to acknowledge this. Therefore, it is in 2007 that we honor this landmark achievement into the HorrorHound Hall of Fame!

John Carpenter was coming off a string of successful, independent features with *Halloween*, *The Fog* and *Escape From New York*. He was courted by Universal to helm a 'remake' of the 1951 Howard Hawks' science fiction classic, *The Thing From Another World*. However, Carpenter decided not to simply remake that film, but to go back to the original 1938 short story "Who Goes There?" by John W. Campbell. The story proper tells of an alien space craft crash landing in the Arctic where a group of Norwegian's first stumble upon one of "the things" on board the ship. An Alaskan dog is the first incarnation of the thing to approach an American expedition group in the Antarctic where they initially have no idea what horror is waiting in the wings.

Once the thing reveals itself, in a midst of mangled dogs and lots and lots of goo, our intrepid group (led by Kurt Russell as MacReady) must then decide who amongst themselves the creature is. Blair (A. Wilford Brimley) is the scientist of the group who determines that a misshapen mess which they managed to salvage is part of an alien species capable of imitating whatever life forms it comes in contact with, hence the tag line: "Man is the warmest place to hide!"

The human cast lends an appropriate hand in cementing the film's downbeat, depressive air of paranoia. The idea that any one of them could be an alien imposter makes for a tension packed atmosphere. One of the tests they perform to identify the alien presence requires blood, and a scene where a human thumb is sliced open is not only effectively squeamish, but also another anxiety buster for they have no idea what kind of blood they are spilling!

Speaking of spillage, the single greatest impact that *The Thing* has over an audience is the tremendous special effects engineered by Rob Bottin and his talented crew. The total cost of the movie was \$15 million and over \$1 million of that was dedicated solely to the effects which took over one year to design, create and film. Bottin, then a young twenty four-year-old getting his first taste of a big budget studio production, pulled out all the stops in designing the outside menace from the skies. Together, with artist

extraordinaire Mike Ploog, they combined to dream up some of the wildest visions ever put to celluloid, either before or since for that matter. The idea going into the picture was that they didn't want to film a man in a suit for the creature, but instead to rely on moving parts, and um... odd things made up of the various alien life forms it had absorbed throughout its galactic travels:

Gore fans rejoiced in the outlandish scenes of human, animal and alien desecrations. Whether it was dog guts, decapitated heads with lasso-like tongues, green tendril neck sinew, or a stomach full of bony shards chomping through human arms, *The Thing* delivered the groceries not in paper bags, but stadium size garbage dumps! Bottin put so much effort into the effects that he had to be taken to a hospital at the completion of the shoot, due to exhaustion! It was this insane-like devotion to his craft, combined with unparalleled imagination that made *The Thing* the stuff of legend with horror aficionados over the years.

The initial box office receipts were disappointing, with the final take not even matching the total cost of the film's budget. To add insult to injury, the critics weren't receptive to the movie either. They howled in disapproval over the gore content, especially the messy autopsy scenes. The reasoning was that people just weren't prepared for this type of visual assault on their pupils. It only cemented Bottin's work as being some of the greatest on display since people were obviously retching in the aisles over its apparent realism (or as close to real as it gets when it comes to alien grue, since I'm sure we all

know what it looks like?!). Not to mention that some other nasty alien critter with a penchant for candy poured salt into the wound, when Stevie Spielberg's *E.T.* broke turnstile records the same year as *The Thing* and made people want to feel good about beings from outer space. All of these factors contributed to the downfall of Carpenter's film, and it could even be argued that it marked the slow slide into creative bankruptcy for his subsequent movies as well.

Be that as it may, *The Thing* found its crowd via the VHS tape, then on the letterboxed laserdisc (preserving Dean Cundey's fantastic cinematography) and finally on the special edition DVD (which also brought Ennio Morricone's throbbing score to brilliant 5.1 surround sound!). Today, Carpenter's *The Thing* has inspired numerous directors and effects artists to try to match the movie's beaming brilliance. From the more blatant homage like *The Faculty* to the more subdued influence like *Reservoir Dogs*, the amorphous extraterrestrial continues to draw in new fans young and old. With the advent of CGI, making anything possible on the screen, twenty five years ago Rob Bottin performed cinematic magic sans computers with old fashioned ingenuity that has yet to be equaled or even surpassed. That is the ultimate compliment that keeps *The Thing* from fading into obscurity and what puts it smack dab in the middle of the HorrorHound Hall of Fame! 🐾



Check Out: Dave Kosanke's fanzine *Liquid Cheese* MySpace online at www.myspace.com/liquidcheesefanzine.

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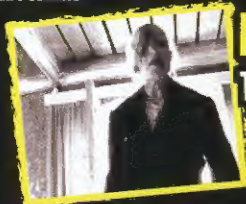
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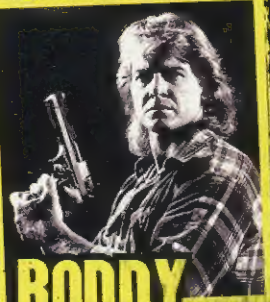


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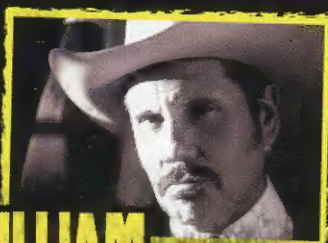


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